

TEN CENTS

VARIETY

VOL. XX., NO. 4.

OCTOBER 1, 1910.

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DAN SHERMAN, 1122 East 42d Place, Chicago, Ill.

VARIETY

Vol. XX. No. 4.

OCTOBER 1, 1910.

PRICE TEN CENTS.

IMPORTANT LICENSE HEARING NOW BEFORE COMMISSIONER

**Actors' Union and White Rats Protest Against Issuance
of License to C. Wesley Fraser. Affidavits of White
Rat Members Submitted in Fraser's Behalf**

An adjourned hearing in the case of the application for a vaudeville agent's license made by C. Wesley Fraser, is being held this (Saturday) morning in the chambers of the Commissioner of Licenses, Herman Robinson.

There was a hearing last Tuesday which lasted six hours. Mr. Fraser was represented by Maurice Goodman, who is also attorney for the United Booking Offices. The Actor's International Union, principally responsible for the protest against the issuance of the Fraser license, was represented by its president, Harry De Veaux, while the White Rats' objections were voiced by Harry Mountford.

The hearing was in two sessions, there being recess taken for luncheon. Mr. Mountford failed to reappear in the afternoon, but asked the Commissioner by telephone for an adjournment of the hearing until this morning, so that he might be enabled to secure a number of affidavits and place them in evidence in rebuttal of affidavits secured by Mr. Goodman and admitted Tuesday morning.

During the hearing there were several slight clashes between those representing the opposite interests. One quite amusing occurred early when Mr. Goodman referred to Mr. De Veaux as a colleague of Mr. Mountford. To this expression Mr. De Veaux objected strenuously. It caused a general laugh in the trial room.

The only "character evidence" upon which the White Rats base the protest against an issuance of a license to Fraser of a material nature that Mr. Mountford offered Tuesday was that Fraser had been charged with a trivial offense when a little boy, sixteen years old.

After this evidence was in, Mr. Fraser was placed upon the stand by Mr. Goodman to testify in his own behalf, which he did in a very creditable manner. He stated that he was the scape-goat for a number of deeds that had been performed by another while the latter was the representative in New York City of the National Booking Office of Boston.

Fraser was cross-examined by Assistant Corporation Counsel Steinhart, Mr. DeVeaux and Mr. Mountford. The latter two put their questions to the witness through the city's attorney. Mr. DeVeaux questioned Fraser at length regarding the stock and stockholders of the National Booking Office, incorporated under the laws of the State of New York. There were several skirmishes between Mr. Mountford and Mr. Goodman during this part of the proceedings, in regard to affidavits, later placed in evidence. Just before the ending of the morning session, Mr. Mountford stated that if the Commissioner would permit Mr. Goodman to read one of the affidavits which he was interested in, he would appreciate it very much, as it would be impossible for him to be present at the afternoon hearing. This request the Commissioner granted.

Mr. Mountford after having access to the list of the affidavits asked that that of Boyd J. Gilmore be read. At this Mr. Goodman smiled and said that he recalled Gilmore's visit to his office particularly as the latter had worn a White Rat button. The affidavit was to the effect that Fraser had always been very square in all his business dealings with Gilmore, who had worked in and about Boston for some time for the National
[Continued on Page 11.]

ANOTHER "DEAL" ON.

With everything else disposed of in the skeins of the vaudeville manipulations, another "deal" loomed up last Saturday when Martin Beck, E. F. Albee and William Morris were closeted together in the offices of the Orpheum Circuit.

The conference lasted over an hour. Monday Mr. Albee left New York for the west. It is expected a renewal of conferences may occur when he returns.

What the talk was about no one knows, though the presumption is since the United Booking Offices was represented by Albee, that the three men gathered for the purpose of talking the general situation over "and seeing what could be done."

As previously stated in VARIETY, there has been no written renewal of the existing agreement between the Keith and Beck sides.

WOMAN AGAINST WOMAN.

Chicago, Sept. 29.

To rival the appearance of Laura Jean Libbey at the American next week, Charles E. Kohl wants very much to secure Beatrice Fairfax, another newspaper sobber, to head the already well-filled show billed for the Majestic.

It is reported Mr. Kohl stands ready to pay Miss Fairfax \$2,500 for the week.

The Pat Casey office early in the week made an effort to obtain Miss Fairfax, a special writer for the woman's department of the Evening Journal. Although all kinds of offers were made to her, it was said Miss Fairfax was ill and could not consider a stage offer.

RUSSIAN ORCHESTRA ON TOUR.

The Russian Orchestra, a London sensation during the past season while appearing at the Coliseum, London, will reach New York about the middle of November, starting upon a concert tour, under the direction of A. Dipple.

Hedges Bros. and Jacobson, the "Western three act" at Hammerstein's for its first New York week, have been held over at the house.

CONDITIONS UNSATISFACTORY.

(Special Cable to VARIETY.)

Paris, Sept. 29.

Jack De Frece, brother of Walter De Frece, returned to London Monday, after unsuccessfully negotiating with M. Caillars for the purchase of the Casino de Paris. M. Caillars made conditions which were unsatisfactory to De Frece. The French manager says he will not dispose of the property after Sept. 30. The negotiations are held open until then, if De Frece decides upon a favorable answer.

The Marigny, following its usual custom, will close Sept. 30.

Oct. 1 at the Folies Bergere, Geo. Ali in an animal sketch, McBanns, the club jugglers, and Humpsty-Bumsty (a "copy act" of Rice and Prevost) will be among the turns on the new program.

BILLY GOULD'S NEW ACT.

William (Billy) Gould has arranged a new vaudeville turn, having dissolved his partnership with Valeska Suratt.

Mr. Gould will retain the act he and Miss Suratt have been appearing in, and will be assisted by Margaret Mudge, a handsome girl and a pupil of Garibaldi Arrighi, of the Metropolitan Opera House for the past five years. Miss Mudge's voice has undergone a thorough vocal cultivation.

Mr. Gould and Miss Suratt did not receive sufficient offers of \$2,500 weekly from the managers to satisfy themselves and the dissolution was agreed upon.

"ASSISTANCE, PLEASE!"

Webster City, Ia., Sept. 29.

At Burlington, Ia., last week, in his home town, Gilbert Wells, son of a Burlington millionaire, and heir to at least two immense fortunes, appeared at the Garrick theatre in a singing and dancing turn.

The callow youth announces he will remain on the stage, despite the protests of his relatives and friends. His family is well known all over Iowa.

Show people hereabouts are annoyed because the young man adopted a stage career along the song and dance route. They say that with Wells' money a great future was assured him had he mixed in with producers, chorus girls, wine and lobsters.

EVA TANGUAY OUT OF BILL.

Cincinnati, Sept. 29.

Tuesday night Eva Tanguay was obliged to leave the program at the Columbia, owing to illness. Yesterday she left for Chicago to receive medical attention.

Miss Tanguay will return to the Columbia next Sunday, to remain here the following week. She opened last Sunday before a capacity audience. The Columbia held capacity every show until Miss Tanguay left. Foster and Foster were added to the program.

The opening of the Orpheum, booked by William Morris, with "The Barnyard Romeo" also occurred Sunday. The Orpheum nearly held a capacity house at that time. Prices of admission were reduced over those of last season.

E. F. Albee, John J. Muffock and Max C. Anderson came to town Tuesday. They are looking over and studying the three southwestern theatres lately secured by B. F. Keith from the Anderson-Ziegler Co. W. M. Wilson, of Providence, who has been appointed General Auditor for the new company, came along at the same time, and installed himself.

Wednesday morning the trio of managers left for Louisville, where is located the Mary Anderson. They will probably drop in at Indianapolis to see their other purchase, Grand Opera House, before returning east.

It was reported Wednesday that Miss Tanguay was suffering from throat trouble, and was on her way to New York. It was also said that she would very likely rest for a week or more before returning to her engagements.

MISS JANIS SUCCEEDS "MISS GIBBS."

Within a fortnight or so "Miss Gibbs" will leave the Knickerbocker, either for the store-house or go on tour, and Elsie Janis will succeed her with "The Slim Princess," from the Studebaker, Chicago, arriving in time to prevent the local theatre being closed.

Miss Janis will remain until Maude Adams shall take up a tenancy of the Knickerbocker, Jan. 2, probably for the remainder of the season.

PICTURES ON WILLIE'S ROOF.

With the New York Roof out of the moving picture business temporarily, through the repulse of Walter Rosenberg by the Klaw & Erlanger forces, it is reported that Hammerstein's Roof will become the 42nd street centre of the pictures-in-the-air game.

Last spring William Hammerstein decided upon a policy for the roof this winter. That policy was "pictures and vaudeville." Mr. Hammerstein has not altogether settled the matter, as yet.

The start is to be made within two or three weeks.

MUSIC PUBLISHER DIVORCED.

Chicago, Sept. 29.

Tell Taylor last week secured a divorce from Buda Taylor on statutory grounds. Taylor in his complaint mentioned several vaudevillians as "affinities." Their names were omitted from the final record.

FOUR NEW SHOWS.

Four new forthcoming musical productions were reported this week. The first is "Lower Berth 13." Joseph E. Howard has written the music for it, with Collin N. Davis attending to the lyrics. It is to be presented at the Whitney Opera House, Chicago, within the next month. B. C. Whitney is the producer.

"The Jingaboo" is another, with John Cort as the mainstay. Vincent Bryan is attending to the book and lyrics for this show. Arthur Pryor is the composer. It is the first full musical comedy book Mr. Bryan has constructed.

A forthcoming Shubert show is "In Hong Kong." Ed. Madden, Mark Swan and Lou Hirsch are the builders.

For the Princess, Chicago, during the next five weeks, Mort H. Singer has arranged for "The Genius," a rewrite of a piece formerly played by Edna Goodrich at the time she became Mrs. Nat C. Goodwin. Vincent Bryan is also attending to the lyrics for this, with the De Mille brothers furnishing the new book. Paul Reubens, the composer from Troy, N. Y., is the music writer.

Chicago, Sept. 29.

"The Jingaboo Man" is the attraction that will undoubtedly replace Richard Carle at the Cort theatre.

"Lower Berth 13," which is to have its Chicago premier at the Whitney Oct. 15, will be tried on the dog at Madison, Wis., Tuesday of that week. Gus Sohlke and Frank Tannehill are staging the piece. In the cast will be found Arthur Deming, Grace Sloan, Eddie Hume, Anna and Ruby Fitzhugh, Billy Robinson and William Clifton.

OUT FOR DONLIN AND HITE.

The Morris circuit is out for Mike Donlin and Mabel Hite as a counter attraction to the Matthewson-Meyers engagement at Hammerstein's. It is reported that \$1,500 weekly is the offer of William Morris for the couple who have a few idle weeks before restarting on tour in their play of last season, "A Certain Party."

George S. O'Brien is trying to induce the Donlin and Hite family to appear at the American, New York, simultaneously with the showing at Hammerstein's of the star battery of the Giants.

Mr. O'Brien is also after the catcher, John Kling, of the Chicago Cubs, for the same week. Kling appeared for Morris for one week in Chicago last spring. His salary for the engagement, \$750, was used to pay the fine imposed against Kling by the National League for insubordination. The check is now framed and hangs in the Morris office.

If Mr. Donlin and Miss Hite open with the show Oct. 18 as they anticipate, the vaudeville engagement is postponed indefinitely. The Hammerstein baseball week commences Oct. 24.

BUYS COX'S INTEREST.

Cincinnati, Sept. 29.

Geo. B. Cox has disposed of his interest in the Walnut Street theatre to Anderson & Ziegler.

LAUDER LATER ON?

Unless Harry Lauder arrives at arrangements satisfactory to himself with English managers he will not appear in New York during this month as at first scheduled. The present engagement was to have been for four weeks. It is reported Mr. Lauder does not consider the demands made by the English managers reasonable for the short time he will be away, and prefers to postpone his American return trip until during Christmas time. Then a release is more likely from the Glasgow house where Mr. Lauder is engaged for pantomime.

If the panto management likewise places a prohibitive figure for a postponement of the Lauder engagement, the Scotchman will defer his appearance on the Morris circuit until next March.

London, Sept. 21.

Harry Lauder is probably the sordest man in England. This week the comedian said to a VARIETY representative: "Well, I suppose you know I'm not going to America this season. The managers over here are an ungrateful lot. They want absolutely too much for my release and they have made the trip impossible for me."

A member of the "Syndicate" halls, which holds contracts with Lauder, stated that in his case, he could only say that through the death of the Kin the "Syndicate" had fallen behind in profits and they looked to the Scotchman to raise up the bank account once more.

On the other hand, it is storied that if Henri Gros had lived there would not have been any trouble over the Lauder American visit. With his death a new general management brought changes.

DUNN AND GLAZIER DISSOLVE.

Duluth, Sept. 29.

Arthur Dunn and Marie Glazier did not appear at the Orpheum this week as billed. Notice of cancellation was received at the last moment.

It is reported the couple have severed their stage partnership. Three weeks yet remained for the act to fulfill its Orpheum circuit contracts.

HENDERSON AND "KIDDIES."

Atlantic City, Sept. 29.

Next week at Young's Pier Jack Henderson and his "Kiddies" will appear as a new turn, in a skit written by Louis Weslyn. Mr. Henderson appeared with Valeska Suratt in "The Belle of the Boulevard," also in the Suratt show afterward.

The two girls were with "The Summer Widowers" at the Broadway. Alf T. Wilton of New York placed the act for Young's, through Ben Harris.

PHENOMENA IN YONKERS.

Yonkers, N. Y., Sept. 29.

Slip Yonkers a notice; it's a regular show town, because Eddie Keller is going to hold over for next week Blossom Seeley, at the Warburton.

Not alone is Miss Seeley about the only female "single" who ever scored a real hit in Yonkers, but she is the first to be held over here.

PRIZE PLAYLET CLOSED.

"The Old Flute Player," written by Charles T. Dazey, in which Carl Sauermann was featured, was laid on the shelf following the engagement at Milwaukee, Sauermann and his supporting company returned to New York. The act failed to make the impression expected. Mr. Sauermann was one of the leading members of the German stock company at the Irving Place Theatre. The playlet was the one decided as the best of several thousand offered for consideration to a committee of dramatic critics of New York daily papers at the Actor's Fund Fair, which was held last spring. The Orpheum Circuit fathered the contest, produced the playlet, and started it on the Orpheum time in the west.

At the Orpheum offices this week it was stated that "The Flute Player" might be recasted and sent on tour once more.

POWERS', CHICAGO, FOR SINGER.

Chicago, Sept. 29.

It leaks out that Mort Singer has been negotiating with Harry J. Powers for a lease of Powers' Theatre for musical comedy purposes. Within a few weeks the new Blackstone, at Wabash avenue and Hubbard Court, will open and the attractions which have been playing Powers', Chicago's most exclusively first-class theatre, will presumably be switched to the new theatre.

It is understood that Powers was scared of Singer, solely upon the ground that there might be a possibility of the house being swung to the Shuberts through Singer's good offices. Singer now has the Princess and is booking it with the "Independents."

Neither Powers or the Princess can be considered as being particularly well located for theatre purposes; this fact made musical comedies in the Princess an up-hill game and presumably helped Powers in his decision to build the Blackstone near the Lake Front.

FISHELL PUTS PRINCESS OVER.

St. Louis, Sept. 29.

With only two exceptions, Monday and Tuesday night of last week, the first fourteen nights at the new Princess (Morris vaudeville) were turnaways. Manager Dan S. Fishell estimates the attendance for the two weeks at 30,000.

Opening week with "The Barnyard Romeo," and the public curious to see a new house naturally meant record receipts, but when it was followed by capacity five nights the second week, the success of the up-town theatre in St. Louis was assured. It is now declared merely a question of Morris supplying the acts.

The Columbia business has not fallen off. It held a capacity audience Sunday night. Both houses are having good matinees. The legitimate theatres are not doing so well, some suffering heavily.

The two burlesque houses have great starts for the season.

Charles Ahearn and his troupe will play next week Mr. Ahearn's home town, New Haven.

100,000 SUNDAY CONCERT PATRONS IN NEW YORK CITY

**Manhattan and Bronx Contribute 100,000 in the
Greater New York. Other Boroughs 60,000**

Approximately 100,000 people percolated through the doors of the theatres in Manhattan and the Bronx Sunday to enjoy the Sunday concerts offered by the management.

Such a conservative estimate proves beyond all doubt that the Gothamites appreciate entertainment on the Sabbath day and an investigation by a VARIETY representative last Sunday further shows that the Sunday concerts are liberally patronized.

Last Sunday was the first day for "concerts" this season, having a clear field in weather conditions, and no competition from sea-shore resorts. While later on the attendance in some of the houses will improve, the estimate of 100,000 is about the average Sunday attendance on this side of the Brooklyn Bridge in Greater New York. Across the East River, taking in Brooklyn and other places of amusement in the greater city, there must have been 60,000 more who contented themselves with a clean and wholesome entertainment on the Sabbath instead of investing any money in red liquor at forbidden places.

Neither at nor near any theatre among the many visited by the VARIETY representative was a disturbance of any nature noted. In each the audience was a quiet, orderly crowd, who came to be entertained.

Many of the houses did a turnaway business; others had out the "S.R.O." sign, and some held almost capacity. Hammerstein's Victoria was filled to overflowing at night. The matinee business was big. The regular vaudeville bill was given with Gus Edwards' "Song Revue," White and Stuart, and Ed. F. Reynard as the features. Many were unable to obtain seats and stood up during the performance. At the American Music Hall where Harry Von Tilzer and Wish Wynne were the principal artists, the house was sold out long before the curtain went up for the night entertainment and standing room was at a premium. A large number were turned away. The Columbia had fair business at the matinee, while at night few empty seats were noticeable. There was a decided increase in the business over the preceding Sunday.

Felber & Shea, who have leased the Grand Opera House from Cohan & Harris for Sunday concerts, were well pleased with the increase there over the previous Sunday, as well as at the Columbia, which the same firm has on Sundays. Business jumped at least one-third and fully 1,800 people saw the night bill, which embraced eight acts. H. C. Swift, who represents Cohan & Harris at the house, is confident that as the weather becomes colder that capacity business will prevail.

Fourteenth street theatres, including the five cent places where only moving pictures and illustrated songs are offered, did remarkable business Sunday. Undoubtedly the largest audience in the city gathered at the Academy of Music for the night vaudeville show. Every nook and cranny was filled with humanity, and at least 3,400 people passed inside. The matinee audience was also big. "The Futurity Winner," Dan Burke and Five "Wonder Girls" and Gene Green offered the principal acts.

The Olympic, which had Ben Welch, Frank McCormack & Co., Hawthorne and Burt, and the Camille Trio, as its feature acts, did excellent matinee business, while the house was sold out at night and many purchased standing room to attend the vaudeville concert on the stage where burlesque holds forth on week days. The Dewey did capacity business at the night performances. The Unique, E. L. Well, manager, did a rushing business afternoon and night. "Small Time" vaudeville and moving pictures were offered at both these places.

Keith-Proctor's Bijou Dream, which has a seating capacity of 1,100 and features light vaudeville and pictures, was crowded from the time it opened in the afternoon until the last film was run at night. John Buck, house manager, and his assistant, A. J. Schreiber, say that the business reaches the high water mark Saturdays and Sundays. Crystal Hall and the Comedy, in the same block, running pictures and illustrated songs,

were packed at every show. Manager A. A. Kauffman, of the Comedy, said business is always good as long as the weather permits the people to get outdoors. The Crystal Hall management claims Sunday's attendance was the largest recorded in three months. The seating capacity is 299, but at least a dozen shows are given on Sunday. The West Fourteenth street theatre, vaudeville and pictures, did standing room business at night. The Fair, a five cent picture place, seating 288 and having four reels of pictures, was filled both afternoon and evening.

The Fifth Avenue did fairly good business at the matinee, while speculators put standing room on sale at night. The sidewalk ticket merchants had the best seats at their mercy and many curbed their desire to enter rather than purchase. The speculators were bolder at the Fifth Avenue entrance than any other house of entertainment visited by the VARIETY representative. At 8:45, when the show had gotten a good start, the speculators still had their seats. In the rear of the house the people stood in two rows. The break in the audience was noticeable.

The Savoy filled everything but the aisles. Vaudeville and pictures comprised the entertainment. Manager Gane, of the Manhattan, up to five Sunday afternoon, had 1,800 people pass through his theatre doors. Fully 1,200 more came at night. The seating capacity was taxed to its limit, the bleacher-like balcony seats being fully occupied.

Ted Marks, who has just assumed the management of Morris' Plaza, was pleased with the attendance at the first Sunday concert. The house "ads" featured Edna Aug, but as a surprise William Morris had "Scrooge," the Charles Dickens' sketch, produced under the title of "A Christmas Carol," and it was appreciated by both matinee and night audiences. While no records were broken, the attendance was satisfactory for the first "Sunday" of the season at the Plaza.

The matinee business at the Murray Hill almost equaled the night receipts, both houses being large, but not of capacity proportions. The gallery section was the best represented. Seven acts, including Sydney Deane and Co., and the "Two Pucks," were given with the pictures, and a phonographic description of "the late unpleasantness" at Reno.

At Columbus Circle and Lincoln Square the theatres did a thriving business. The Majestic, with a seating capacity of 1,590, had standing room only for sale. C. E. Sowards, who represents the Loew interests, put on an extra act, Carolyn Dixon. Vaudeville and pictures were on the bill.

The last Sunday show before "The Chocolate Soldier" supplants the vaudeville bill at the Circle, brought out a large attendance. The house was filled at night, six acts and five picture reels furnishing diversion. The Shuberts are now in control of the Circle, which changes its policy Oct. 3 to legitimate attractions. It is understood that Sunday vaudeville concerts will be given at the Circle, starting Oct. 9. The house will be dark to-morrow (Oct. 2).

The Lincoln Square theatre could not accommodate the people who applied for admittance. Manager Chas. Ferguson wore an expansive smile. Six acts and six films were offered.

The Colonial was sold out from pit to dome Sunday night, and the afternoon business touched the capacity mark. Valeska Suratt and Billy Gould were headlined.

"Miner's in the Bronx" did an excellent Sunday business. It was the first concert of the season and the attendance, while not of record breaking numbers, was good at both shows. The seating capacity of this new Bronx home of burlesque is 1,806. Nine vaudeville acts and pictures were given.

At the Alhambra, Gotham, Harlem Opera House, Hurtig & Seamon's, West End, Keith-Proctor's 58th and 125th street, Metropolis, Star, Yorkville, Bronx, Nemo, the matinee and night returns were very big.

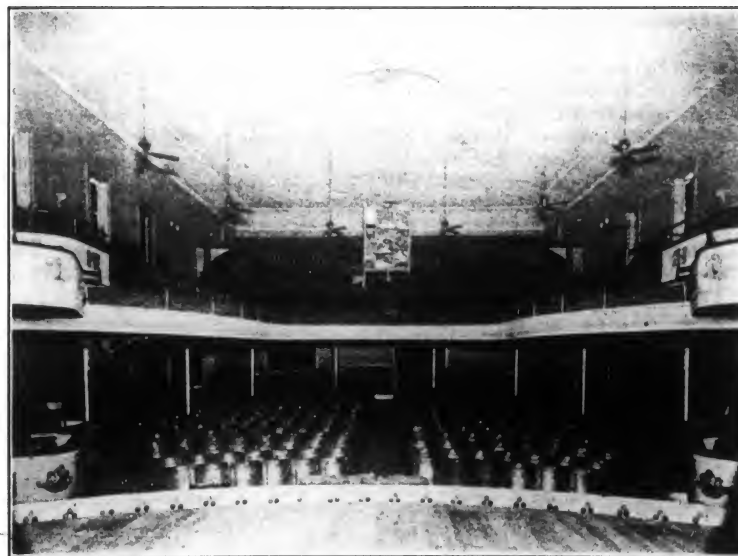
AN EXCITING ELOPEMENT.

Wheeling, W. Va., Sept. 29.

With an irate father-in-law speeding toward them fully determined to stop the matrimonial alliance at any cost, Cortez Mercer Templeton, of Dilla and Templeton, contortionists, and Myrna Ethelyn Gease, a Columbus (O.) girl, were married between shows in the greenroom of the Apollo Theatre, where the groom was playing.

Papa Gease trailed the couple so closely they could not carry out their first plan of being married in Ohio, but continued to Wheeling, where another license was procured. Mr. Gease secured a West Virginia warrant, charging Templeton with perjury (his daughter's age being misrepresented) but the process server was outwitted. Templeton and his bride went to Toledo to enjoy their honeymoon without interruption.

When Templeton finished his act at Wheeling he slipped his street clothes over his tights, the house lights were momentarily extinguished, when he and his wife "beat it" out through the front way unknown to the officer in the rear.



MAJESTIC THEATRE, WACO, TEX.

This is one of a chain of many theatres booked by the HODKINS LYRIC VAUDEVILLE ASSOCIATION, from the principal office of the circuit in the CHICAGO OPERA HOUSE BUILDING, CHICAGO. BOX BROS. are proprietors and managers of the house, which has a seating capacity of about 1,100. Six acts are used, two shows being given every evening, with a Saturday matinee.

QUIET AFFILIATION WEEK.

"All quiet along the Potomac" might be fittingly applied to the committee meetings at which there was to be discussed the matter of the affiliation of the White Rats with the American Federation of Labor.

The White Rats' side of the proposition is in the hands of Harry Mountford, Junie McCree and another member. The Actor's International Union also has a committee of three, while the seventh member of the committee is delegated from the State Federation.

During the week past there were no meetings, but it is believed that those concerned will get together regarding the question early next week.

It was said Wednesday that the regular weekly meeting of the White Rats in their clubrooms Tuesday night was a rather heated one; that the rank and file of the organization were up in arms over the request for affiliation with the National Federation of Labor.

The members of the order outside of the Board of Directors and its secretary are reported to have been unaware of the proposed labor affiliation was on foot until informed by the article in *VARIETY* last week. The feeling was, according to report, that a matter of such grave importance, should have been brought up at a general meeting for discussion. It is now rumored that there is much doubt of an affiliation with the Rats and labor men under any circumstances.

REHEARSALS POSTPONED.

"The Lady's Man," in which Victor Moore is to be starred by George Lederer this season, went into rehearsal last week. After three days of work the company were informed that the rehearsals would be postponed indefinitely.

Mr. Lederer asked the company to wait but stated that if they had other opportunities offered he would not stand in the way of their accepting them.

A REAL ROMANCE.

A real romance of the stage will transpire next week when Mme. Emmy will remarry Karl Emmy. It is three years ago since Mme. Emmy divorced Karl. Lately Mme. retired from the stage, living privately in New York City.

Early in the summer her former husband reached the Big Alley with about the classiest thing in an animal act that vaudeville has produced. It is called Karl Emmy's Pets. Mr. Emmy received so many engagements in the East that he was a frequent visitor to the big city.

Before Mme. Emmy left the variety stage, she had a dandy little, animal act of her own, so good it has been missed. Wherefore when she and Karl met, they were on mutual conversational ground about "acts," and incidental to that the old lovemaking started afresh.

Everything was forgiven and forgotten. Some day next week, the parted Emmys are to become one once more.

FRAMING UP A CASE.

A case to be carried before the License Commissioner is now in process of formation by the Denis F. O'Brien, attorney for the White Rats, from a general understanding which seems to prevail in agency circles.

The facts as reported about are that an agency firm booked a single act into a New York vaudeville theatre for \$125. It was a week's engagement. The agents are said to have obtained the written consent of the act to play the week for \$75.

At the expiration of the engagement, the management paid the agents the stipulated salary, \$125, and the agent gave the act \$75, as agreed upon.

The act (from the west) has had much switching between agents, since landing in New York. He spoke of the money matter afterwards. Reaching the Rats, it was taken up by Mr. O'Brien, who is said to have applied for a warrant under the new law for the arrest of the agency firm. The Assistant District Attorney attached to the police court, advised proceedings before the License Commission before a warrant should be obtained. The District Attorney raised the point that the agents had technically received no money from the actor, since the latter never had physical possession of it, the payment having been made direct to the agents by the management.

The agency firm is one which claims to be the "representative" or "manager" of acts, and not engaged in the agency business. It is said that the agents depend upon a mutual agreement with signed papers to back up their contention of a lawful transaction.

The prosecution, if the matter comes before the Commissioner, will contend the agency is evading the new law, and conducting its business as an agent without a license.

It is rumored that very shortly the Agency Law will be brought into court for an interpretation of all its provisions, and to test its constitutionality.

PLANS FOR MUSIC HALL.

The plans for the Lew Fields' Music Hall, to be the title applied to the remodelled American Horse Exchange building at 50th street and Broadway when it is opened next December, were filed last week.

The alterations will cost approximately \$200,000. The renovation will include, besides the Music Hall, a cafe and restaurant on the Broadway and 50th street side, with the main entrance being on Broadway.

The Music Hall will measure 90x157, stage 45x75 feet. The lower floor will have 1,200 seats, with 400 in the balcony, 25 boxes will help make a large seating capacity.

COMMENCING TO TURN OVER.

Evansville, Sept. 20.

Because of a stated inability to secure a sufficient number of dramatic attractions to keep the Local Bijou in profitable operation. Jake Wells has decided to turn the theatre into a three-show a day house, booked by Simon's Princess Exchange, Louisville.

Four acts and pictures will be given. Four shows Sunday.

DIES OF YELLOW FEVER.

Para, Brazil, Sept. 12.

Mrs. Hattie Trefe died to-day of yellow fever. She was removed to the hospital Sept. 6.

The deceased came to Para with the Nixon magical troupe, who opened Sept. 2, with five other American acts, booked for this point through Sidney I. Rankin, of New York City.

The death prevented performances being given. The artists stated they were in no condition to appear to-day being greatly grieved by the sudden death.

The acts booked through Rankin and who arrived together are the Nixon company, Nillson's Aerial Ballet, Walthour Troupe of cyclists, Nelson and Nelson, Callonite, and Blanche Sloane.

There are other cases of yellow fever here. The Americans may terminate their engagement through dread of the scourage. At certain seasons of the year this section of the country is dangerous for foreigners to venture into, and Americans are warned to avoid engagements.

MORRIS' "FUTURITY WINNER."

The Morris circuit has engaged "The Futurity Winner" for an engagement of twenty weeks this season, to be played within thirty consecutive weeks.

The act was placed with Harry Leonhardt, who has made an arrangement with Jos. Hart to reproduce Hart's former successes. Mr. Leonhardt's first of this series was "Polly Pickle's Pets" which opened upon the American Roof in the summer.

Mr. Leonhardt is now conducting business as Harry Leonhardt, Inc., in the former offices of Rogers, Leonhardt & Curtis in the Knickerbocker Theatre building. It is understood Elmer F. Rogers and Fred Curtis have retired from the firm. Mr. Curtis still retains desk room in the offices. Howard Herrick, the press representative, is also there.

FOREIGN "SPLIT" TOO.

The United Booking Offices esteems the "split commission" scheme so highly that it is said no more connections with foreign agents will be made unless the foreign as well as the native agents consent to a "split" of their five per cent. fee.

This was learned last week when a foreign agent, in conjunction with another, submitted an application to E. F. Albee to act for the big agency.

The new ruling regarding the foreigners does not affect the agents who bring acts from abroad, now doing business with the United.

E. E. AT IT AGAIN.

Edward Evergreen Rice is at it again. This time it is to be a production of a Scottish piece called "Annie Laurie," and the veteran musical comedy manager and producer has associated with him a William Flattery, who is at the head of the Cambridge Amusement Company.

The new production is to go into rehearsal shortly. In its cast will be found Adelaide Cummings, who until last week was a member of a vaudeville sketch called "The Old Flute Player."

B. A. MYERS IN T. B. C.

Chicago, Sept. 29.

Barney Myers has joined issues with E. P. Churchill and Walter F. Keefe in the Theatrical Booking Corporation and will swing the acts which he is now booking to the new circuit, which will be increased in size and importance through the acquisition of several theatres between here and New York which Myers brings with him into the organization.

Mr. Myers arrived in Chicago last Saturday and for two days was in consultation with Churchill and Keefe before it was generally known that he was in town. To a *VARIETY* representative Myers said he has decided to swing his entire influence to the "T. B. C.," having acquired a financial interest in the corporation. He will become eastern representative of the new "opposition" and will change his business methods from that of an artist's representative, exclusively, to the conduct of a general booking agency.

Although a definite statement was withheld, on the grounds of business policy, Myers stated that eight theatres between here and New York will soon be added to the "T. B. C." books, and that more will subsequently be acquired. There is now a sufficient money representation, according to Churchill, who is business manager of the organization, to admit of acquiring theatres either by lease or outright purchase in towns where it seems desirable to have representation.

Messrs. Myers, Churchill and Keefe were all positive in their statement that the "T. B. C." would not be affiliated or allied with William Morris or any other existing circuit or combination of managers. The policy of the new corporation will be to establish itself independent of everybody, to acquire the booking or management of theatres where their purposes will best be served to book acts and, on Myers behalf, to continue representing individual acts. Myers has arranged his affairs so that he can continue his former business exactly as before.

Just at present the "T. B. C." is booking only the original Walter F. Keefe theatres and the Churchill houses in Peoria and Grand Rapids. Offices have been established in the Schiller building in the rooms Keefe has occupied all along. Since its formation Keefe and Churchill have been devoting most of their time to filling up their shows.

WEBER AND FIELDS' PIECE.

"An English Daisy" is an old piece that was produced by Weber and Fields. Will Phillips, who appeared in "Havana" and other musical comedies, together with Ollie Mack (formerly Murray and Mack) have booked by Alf T. Wilton. Each will play a familiar role. Flora de Kingsley is the female support.

"SHAPIRO" GOES IN TORONTO.

At 101 Yonge street, Toronto, Oct. 10, "Shapiro," the music publishing firm, will throw open another of its retail stores for the distribution of popular music at so much per copy.

Clarice Vance is expected to open on the Morris Circuit Oct. 10.

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ADVERTISEMENTS.

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Harry Kelly and "The Deacon and The Lady" open at the New York Theatre next Tuesday. Mayne Gerhue is with the show; also Ed. Wynn.

Alan Dale admits he could cry, but denies that the printed billing around the city proclaiming that "Mother" made Alan Dale cry" is true.

Elbert Hubbard starts vaudeville sometime this month at Milwaukee, with other middle western houses after, thence to the Orpheum Circuit.

The Amoros Sisters are playing at Hammerstein's this week, with the two sisters only in the turn, the third girl lately added having been left out.

"Blinky's Last Trick," a dramatic sketch along the lines of "Alias Jimmy Valentine" is to have its vaudeville premier within the next three weeks.

Cliff Berzac may not return to America for some time. Mrs. Berzac is with her husband in England, awaiting an important happening.

Jack Allen has purchased the interest of his brother, Edgar Allen, in the agency firm of Weber & Allen. Edgar may return to the stage.

Rawls and Van Kaufman, after a six weeks' stay in New York City will start Nov. 13 over the Sullivan-Considine circuit. They spent the summer at "Mush Keaton," Mich.

"The Grape Girl" is another of the musical productions that will fly the banner of Henry W. Savage this season. The piece is by Gustav Luders and J. Clarence Harvey.

"The Incubator Girls" may be revived by Wayne and Des Roches if a sufficiently large salary agreement is secured for the couple from foreign managers by Paul Durand.

Wish Wynne, the English character singer, held over at the American this week, is the last booking abroad made for the Morris Circuit by the late Geo. M. Leventritt.

Walsh, Lynch and Co. have been placed for sixteen weeks in the middle west by Pat Casey. The players of "Huckins' Run" open Oct. 3, at the Temple, Ft. Wayne.

Marvelous Vanis is the title of a new wire act, opening this week at the Grand, Evansville, made up from the Three Nevarros and the addition of a girl to the party.

James and Sadie Leonard and Richard Anderson will resume their interrupted tour of the United time, opening next Monday at the Bronx, New York.

Tom Barry, with three people, will appear in Mr. Barry's sequel to his "Nick Carter" sketch. The new piece is called "A. D. T." It opens in Meriden, Conn., next week.

Helen Robertson, a legitimate player, will be presented by the Dan Casey Co. in one of C. T. Dazey's sketches, called "The Show Girl." Three other people will compose the cast.

"In Bad," the "No. 2" of "Back To Boston," starts on the Sun Circuit next week, placed by the Dan Casey Co., which has a second edition of "Baseballitis" in preparation for the "small time" also.

Rose Berry who has been appearing on the "small time" for a couple of seasons was taken in charge by Alf. T. Wilton for a "big house" route, after presenting a new act last Sunday in New York.

"The Justice of Gideon" written by Eleanor Gates, will play at Proctor's Newark, next week if Edwin Holt, the principal player of the cast presenting the piece, is recovered from his sudden illness by that time.

Lon Hanvey, Mike Coakley and Joe Dunlevy will tour as "The Town Hall Minstrels," employing the act in use last season by Coakley, McBride and Subers. The new three-act opens October 3 at Kelth's, Philadelphia.

Bert Levy, the cartoonist, is to return to this side in December, and will be at Hammerstein's Christmas week. Before leaving Europe he will play for Alfred Butt in the provinces and at the Palace in London.

"Naughty Marietta" is the title that the latest effort from the pen of Victor Herbert bears. It is a light opera in which Oscar Hammerstein is to star Mme. Trentini at the Manhattan Opera House some time this season.

Barrows-Lancaster Co. are dicker-ing for "Books," the piece played in vaudeville by Harry Tighe. It was written by Phil Troup, of the New Haven (Conn.) Union. Jim Clancy is acting as intermediary.

Lottie Gilson, "The Little Magnet" who was removed to Bellevue Hospital and entered there as a patient three weeks ago was discharged from that institution last Saturday, and is at present stopping at the Arlington Hotel on West 38th Street.

The Six O'Connor Sisters, lately with Billie Burke's "Foolish Factory," have formed themselves into a singing sextet in "one" and will be directed by Jack Levy. The six girls are truly sisters. There are two more at home besides.

Martin Beck, in an interview with an Evansville (Ind.) newspaper, announced last week that the Orpheum would enter both Oklahoma City and Terre Haute through a booking arrangement, until theatres could be erected in those towns.

Bessie Clifford, recently returned from Europe, left New York Thursday to join "The Three Twins." After a short tour with that show Miss Clifford will enter vaudeville under the direction of Helen H. Lehmann, of the Dan Casey Co.

"Tales of Hoffman," the vaudeville operatic production by Homer Lind will first see the light at Lowell, Mass., next week. Mr. Lind presented at Yonkers this week "The Romance of a Song," another of his musical pieces.

Belle Mora, of Meirer and Mora, will appear for one "showing" around New York City as a "single." Then the couple will return to Europe to play dates, having jumped over only to see folks and have Miss Mora present herself alone.

Spadoni will go to his European home and return to America again before taking up the latest United bookings secured for the heavy-weight juggler by M. S. Bentham. The time commences December 5 at Philadelphia.

"Love's Germ," a new production by Valerie Bergere, is at Albany this week, "showing." Another of Miss Bergere's works, "Two Women" is booked for Proctor's, Newark, next week. Al. Sutherland is placing the Bergere productions in vaudeville, five in all.

Charles Eschert leaves New York Monday for two weeks in the woods. Upon returning Mr. Eschert will again make the Al. Sutherland office his headquarters. The Atlantic Gardens closes with variety shows Sunday. "Yiddish" drama opens in the old hall Oct. 4.

Jenie Jacobs was operated upon last Monday afternoon for what the agentess thought was a tumor. The surgeons said it was a light malignant growth, which Jenie could have carried for fifty years longer. She is fully recovered and returned to her home to-day.

"Mme. Sherry's" music is the successor to "The Merry Widow" waltz in the New York restaurants. At the New Amsterdam, where the musical comedy is playing, the weekly receipts average around \$20,000. The house is practically sold out for three weeks in advance.

"The Monkey's Paw," an English sketch with a thrill in its finale, opens at the American Monday. Other new turns for New York on the program are Irwin and Herzog, a Western team of young men who sing and play; Jessle Broughton, an English girl, and Johnson Clarke, a foreign ventriloquist.

Tom Terris played "Scrooge" in the English sketch of that name at the American Tuesday. Charles Dodsworth, who takes the role, lost his voice in the morning. Mr. Terris jumped in on short notice. The applause was as voluminous as usual. Mr. Terris responded with a speech to quiet it.

The Aviation Meet at Belmont Park, New York, to be held the latter part of this month will have for fliers Ralph Johnstone, Walter Brookings, Charles K. Hamilton, Claude Graham-White, James Radley, Alexander Olgivie, Thomas S. Baldwin, John B. Moissant, Henry Weyman, Tod Schreiber, Alfred Le Blanc, Count Jacques de Lessep, Leon Morane, Hubert Latham, Emil Auburn, and others.

The Orpheum Circuit has sent out a general letter of instruction to all of their house managers as a result of Martin Beck's recent trip over the circuit. The letter prohibits the display of music covers in the orchestra on which the name of the publisher appears in large type, the singing of parodies or songs that places any nationality, creed, religious or racial characteristic in a ridiculous light, and the attempts at "song plugging."

Vardon, Perry and Wilber returned to New York, Sept. 23, from the other side. The trio have been abroad for two years, having left to fill an engagement of three weeks only. They were retained and booked all over Great Britain, also at many Continental houses. "Those Three Boys" opened on the Sullivan-Considine Circuit Sept. 25, and will play westward, visiting their homes on the Coast, returning to England in the spring for return bookings.

Karno's Comedy Co. is billed to appear next week at the Colonial in "The Wows Wows," a new piece. The English organization, which last appeared over here for William Morris (and was on the blacklist when Percy G. Williams engaged it for his circuit) is again under the management of Alf Reeves, brother of Billie ("The Drunk"). Billie interested himself in the rebooking of his brother's company by the United Offices. Alf having returned to England with the show last spring. Another new turn at the Colonial will be "The Courtiers," a B. A. Rolfe number, booked in by Pat Casey.

OBJECT TO "STRENGTHENERS."

While whatever friction exists among certain Eastern Burlesque Wheel managers is being discreetly screened from public gaze, there is apt to be an off-shoot in the matter of Gus Hill and his "Midnight Maidens."

While the show played Washington the week before last and Cleveland last week, it carried two extra attractions, ordered into the performance, it is reported, without the knowledge or consent of Manager Hill.

According to the regulations as understood governing extra attractions on the Eastern Wheel, one-half the cost for one or more is to be borne by the house management. The report is that if this does not occur in the Hill matter, Mr. Hill is contemplating proceedings to recover the difference.

"The Midnight Maidens" was ordered strengthened by the censor committee of the Wheel during its recent trip. The opinion of the three men did not coincide with that of Hill's regarding his show, though Mr. Hill proceeded to carry out the instructions, engaging Mabelle Morgan, an English artist, to lead the company at a weekly salary of \$150.

A FRIENDLY PAIR.

Boston, Sept. 29.

Jack Johnson, the champion heavyweight, is at the Columbia this week, and Sam Langford, who has challenged him repeatedly for the title, is showing at the Howard Athenaeum. These two husky dusks are as friendly as the Shuberts and K. & E.

They are saying all sorts of sweet things about each other. Training to keep in condition is unnecessary, as the hammer swinging that they have been doing all week should keep them in shape.

LIKES A MONEY MAKER.

Chicago, Sept. 29.

Millie De Leon, "The Girl in Blue," after having been the feature last week with "The Beauty Trust" at the Alhambra, is to again to assist "The Bon Tons" at the same house next week.

Millie and "The Beauty Trust" attracted nearly \$6,000 to the Alhambra box office. The attendance at "The Behman Show" there this week will fall below that figure.

Viewing the disparity between the statements of the business, Max Weber decided to have "The Girl in Blue" back.

"The Bon Tons" belong to Weber & Rush.

SHOWS FOR THE COUNTRY.

William Jennings and James Connell are rehearsing a burlesque show, "Manhattan Gaiety Girls," which will open during the early part of October in Salem, N. J.

Jennings will handle the principal comedy role, Mabel Webb will be the prima donna. Captolia Snyder has been engaged as soubrette. Colentia and her "Salome" dance will be featured.

"The High Flyers" is the title of another show which Harry Kostar and Charles Cromwell will take out on the road next month, opening in Connecticut about Oct. 10.

OVERLOOKED NOTHING.

A certain burlesque manager who has never become noted for extravagance in the shows he has been connected with, called upon a music publisher within the past week to return to him twenty-five cents weekly, while the show employed one of the publisher's songs.

The expense item was for peppermint lozengers, thrown to the audience during the number. Three trips a representative made to the publishing firm, demanding the first week's payment of the quarter. The publisher laughed each time, thinking it was a joke of some sort, and not seeing the point. After the third trip, the manager called up on the phone, demanding to know why the amount had not been paid, and saying he would discontinue the use of the song unless a settlement was made.

When the publisher discovered the manager was in earnest, he inquired why the show did not purchase the lozengers by wholesale, when the bill for the entire season would be \$4. He offered to settle for that amount at once, but objected to doling out twenty-five cents weekly.

The manager grew wrathful at this retort, and said he would yet see the publisher in the hands of a receiver. "That happens to all of you independent fellows," said the manager. "You will go on the bum."

The matter may be left to arbitration, since the manager says the song "has made good." The publisher claims that if the song is a hit in the show, it is worth at least twenty-five cents weekly to the manager for its retention.

TAKING "DOPE" HOME.

Chicago, Sept. 29.

Herman Lieb in "Dope" will be the added attraction with Gus Hill's "In Gay New York" at the Star and Garter next week. The contracts were made in New York through Hyde & Behman Tuesday morning.

A coincidence is that the drug store that furnished Jos. M. Patterson, author of "Dope," with the theme of the traffic in "drug" is located within three blocks of the theatre.

A REVEREND BOOSTER.

Having been a member of a musical comedy company for one month the Rev. Dudley C. Foshier, the former pastor of the Ryder Memorial Universalist Church in Chicago, says: "I find the stage very human, moral and clean."

The Rev. Foshier is at present on the road with "A Stubborn Cinderella" company, of which his wife is also a member. In an interview the reverend says that he has never witnessed a single uncouth act or heard a vulgar word while with the company.

"The stage does not need my feeble defense," he continued, "but I am glad to know at first hand that the profession needs no uplift. There is uplift for those who enter it."

SUIT AND COUNTER-SUITS.

A suit and counter-suits will shortly enmesh Fred Irwin and Coccia and Amato in the courts. Coccia and Amato have brought suit against the manager of "The Majestics" and "Big Show" for salary for three days it did not play at Detroit last season. That marked the closing of a thirty-week contract with "The Big Show."

Mr. Irwin sets up as a defense that the act closed at Toledo, disregarding his request to complete its contract by appearing at Detroit, hereby laying themselves liable to damages for non-fulfillment.

Of the two counter claims to be interposed by Irwin, this will be one. Another is the amount of transportation paid out by Irwin for the four or five members of the Coccia-Amato act during the thirty weeks, amounting to about \$700. The contract did not provide for the manager to carry the little company over the railroads. Since the act insists upon pay for three days not played, which they were requested to play, according to Mr. Irwin, his lawyer found the off-set when reading over the agreement.

Last week four chorus girls were engaged by Mr. Irwin to join one of his companies up the state. He advanced transportation to each, with other monies requested. Only one reported.

CAN'T ADVERTISE SHOW.

The Sunday vaudeville concerts at the Murray Hill for the season have been taken in charge by Weber & Allen, the agents. "Sundays" opened there last week.

Under the stipulation made by the agents with the United Booking offices, under which the Murray Hill may engage "United acts" for its Sunday shows, the house cannot bill the program.

A similar understanding is in effect with other New York theatres not regular vaudeville houses, but which offer Sunday concerts, containing acts booked through the United.

There are other "Sunday" theatres in town, which book independently, and are engaging acts promiscuously.

BIG COMPANY ON TOUR.

The New York Hippodrome Company, being organized to take the road, opening in Philadelphia Oct. 29, is holding rehearsals daily under the direction of R. H. Burnsides. The morning work is done at the Hippodrome and the afternoon rehearsal is held at armory headquarters. The company will be the largest ever on tour.

The spectacle to be presented will be "A Trip to Japan," "Pioneer Days" and "The Valley of Jewels," which were featured at the New York "Hip" last year. Among the principals, in addition to Marcelline, the clown, announced for the newly formed organization, are E. A. Clark, Nanette Flack and Harry Wardell.

"Seven Days" ends its run of over a year at the Astor October 22.

FORCING SETTLEMENT.

The Columbia Amusement Co. dropped a heavy hand upon the "Rentz-Santley" internal squabble this week. At a meeting held when M. B. Leavitt and Jack Mason were present, it was decided between the Columbia company and representatives of the show that a traveling manager should be appointed for the burlesque company, to protect everyone concerned of the Columbia company demanding representation to forestall any troubles which might interfere with the successful operation of the show over the Eastern route. The "Rentz-Santley" is rated as a good piece of property, and a probable money maker of some dimensions for this season.

Abe Leavitt holds the Eastern Wheel franchise for the organization. He officially notified the Columbia company Mr. Mason had the management of the production. The partners of Mason are not recognized officially by the Columbia people, though Messrs. Mason, Leavitt, C. M. Pope and Bobby Matthews, in person or by counsel, also agreed late last week to a temporary manager until the affairs were adjusted. J. Gluck was appointed. He will either supersede himself under the new arrangement or another manager continue with the show.

It is said that Mr. Pope's interest may be purchased, or the four partners continue, with Messrs. Pope and Matthews guaranteed a share of profits on the quarters of the show purchased by them from Mason. The Leavitts hold their one-half interest intact.

HAD TO "LIFT A PLASTER."

Chicago, Sept. 29.

The management of "The Girl of My Dreams" was compelled to "lift a plaster" which Trixie Friganzi's attorneys slapped on the show before it could leave the Chicago Opera House for a trip to Minneapolis and St. Paul last Saturday night.

Trixie alleges breach of contract with Joseph M. Gaites, who, with the Witmarks, backed and produced the Hyams and McIntyre success. She claims damages in the amount of \$650.

REJOINS "THE PENNANT WINNERS."

Chicago, Ill., Sept. 29.

After having been so ill that he was forced to retire from the cast of "The Pennant Winners" while they were playing in Cincinnati last week, Elmer Tenley recovered sufficiently to rejoin the company at the Empire last Sunday.

The show used its own scenery at the Empire here for the first time since the second week of the season. At that time the scenery was ruined by rain in making a haul from St. Louis to the Broadway, East St. Louis.

ALL FIVE FOR "SUNDAYS."

At the Miner Western Burlesque Wheel theatres in New York City, with the Empire and Casino, Brooklyn, (also Western houses) will play vaudeville on Sundays hereafter, booked through Shea & Buckner.

CAESAR RIVOLI

THE NAPOLEON OF THE QUICK CHANGE ART.

Next Week (Oct. 3), Family, Clinton, Iowa.

LONDON NOTES

VARIETY'S LONDON OFFICE

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe, if addressed care VARIETY as above will be promptly forwarded.)

London, Sept. 21.

Business at the Hippodrome of late has been up to the capacity, showing that Cleo de Merode is the expected draw. The dancer has been engaged for five weeks beyond her original contract.

George Lashwood will open on the Morris circuit in America Jan. 2, 1911. The Australian Wood-cutters have also been engaged by Morris, to open next March.

Wilkie Bard, probably the most approached English artist for engagements in America, has again been made an offer from a large agency. This time it is \$2,500 a week for four weeks. Wilkie at present does not want to consider it, but probably it will not be long before the English comedian will appear in the States. Mr. Bard started his London season at the Tivoli Monday.

Paul Murray, lately joining the Marinelli office in London, wishes to deny the report of a few weeks ago saying he would have charge of the Marinelli London branch. Mr. Wolheim, as before, will remain in charge.

Middle. Carpenter, a Russian prima donna, was at the Coliseum last week, her first appearance in England. Owing to the Russian craze the singer was an attraction, but will hardly go much further than the Coliseum or the Hippodrome.

Sam Stern has been booked for four immediate weeks at the Empire, London. He was at the Coliseum last week. Stern is working without the Hebrew make-up. The change is quite an improvement.

Radford and Valentine have just returned from a trip on the Continent and will play in England for some time. They have been placed with the Theatre Royal Pantomime in Sheffield for this year.

The first Sunday evening concert at the Vaudeville club will take place about the early part of October. Leon Zeitlin has been selected as chairman at that entertainment.

The bill this week at the Coliseum with Sarah Bernhardt at the top amounts to about \$7,250 in salaries, according to a rough estimate. Bernhardt receives \$4,000, net.

Scott and Whalley, at present on the Continent, have been booked by the Barrasford-DeFrece circuits for a return tour.

The manager of the East Ham Palace was arrested and fined this week for parading a bunch of sandwich men in naval uniforms to advertise a sketch playing at that Hall. The authorities said that it wasn't right to use naval uniforms in this way.

Ernest Shand is the latest of the comedians to go into the Empire, London, starting an engagement there next week.

The Three Keltons have arrived in London and will probably open on the Stoll time in another week. Will Collins is handling the act.

Teery's Theatre, the smallest and one of the oldest theatres in London, will be turned into a moving picture house soon.

Fred Karno has revived his "Foot-Ball Match," and the act is played in Edinburgh last week. Will Poluski, Jr., is playing the lead.

The Wieland Agency has booked the following acts with Harry Rickards for Australia, Wilson Hallet, Barney Armstrong, Niagara and Falls, and Black and White.

"Ma Gosse" according to a cable received from South Africa by the William Morris office, has been very successful at the Empire, Johannesburg.

George Nagel, from America, put on an act at the Tivoli last week. That is about as far as it will go. The act reminds one of a ten year old burlesque after-piece. Nagel has two good looking women in the act with him.

Monte Bayley, a sketch actor, intends to sail for America in about a month's time. Mr. Bayley will bring two people with him and will in all probability show one of his dramatic sketches.

Edward Jose, the man who plays a sketch alone (although not a protean actor) sailed for the States Sept. 24 to open on the Morris time. Mr. Jose will act a piece called "The Strike."

Hartlet Milburn will shortly produce a sketch for the halls called "Jim." Conway Dixon and Netta Lynde will play the piece, written by Ernest Bucaossi.

Mervyn Rentoul, an actor, and son of Judge Rentoul of the criminal court in London, will open at the Coliseum Oct. 17 in Harry Vernon's "Her Ladyship's Guest," a dramatic sketch.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, Sept. 20.

The Casino de Paris reopened Sept. 16, under the continued management of Albert Calior. Mlle. Sahary-Djell, in her "Salome" pantomime, so well advertised by the Belgian authorities recently, is included in the program. Among others are Howard Kennedy, illusionist; the giantess, Abomah, and a short ballet, "Floridyle," by R. Berger.

At the Olympia there are also some new numbers, notably "Dick," the dog which can write. On the 19th, the present show underwent many changes. Louis Hardt, Les Rinoni, eccentric comedians; Baggesen and Regina de Bergoni, Russian chanteuse, went in. Wenzel and Curtis' ballet, with Lillian Graham, Yette Rianza and Ettore Caorsi remain, also Seeth's wonderful monkey, "Prince Charles."

Calte Rochecouart opened Sept. 16 with a host of local talent, two sketches, and Kitty Lord, "the American star," as she was announced at the Ambassadeurs.

M. Houcke, who formerly managed the old Hippodrome, and later the new one, in partnership with Frank Bostock, assumed control of the unfortunate Cirque de Paris Sept. 17. He will only play Thursdays, Saturdays and Sundays; the other days the circus will be leased for public meetings, etc. Footit and his sons, with the "colored-clown" Chocolate, migrate from the Nouveau Cirque to this establishment.

Nipper Lupino Lane, while practicing off-stage Monday evening at the Coliseum, broke his ankle and had to be taken to the hospital. The accident happened just before the little fellow was to go on for his turn.

Harry Vernon's play "Mr. Wu," will be presented by Arthur Bouchler's company at the ending of Mr. Bouchler's present run in "Henry the VIII."

The Two Bobs finish their engagement at the Tivoli this week. After a week in a provincial town the boys will start a run at the Oxford in London.

Jack De Frece, a report says about here this week, will open the Casino in Paris as a music hall.

Lester Collingwood, a very well known theatrical manager of Birmingham, was killed this week in a motor-car accident. Mr. Collingwood at the time of his death was managing the Alexandra theatre, Birmingham. He held the lease of that house.

The Russian Balaika Court Orchestra, now at the Coliseum, will sail for America at the end of their present engagement to open at the Metropolitan Opera House, New York. The orchestra closes here Sept. 30.

La Scala inaugurated its winter season Sept. 16. In addition to the punning operette "Circuit du Leste," by P. L. Flers and E. Heros (authors of the Folles Bergere revue) Henri Fursy has engaged a long list of singing turns. Among his troupe will be Alice de Tender, Mary Perret, Irene Bordini, MM. Morton, Sinoel, Robert Casa, Rivers and Paul Lack. The summer season at the Scala was most successful.

Theatre du Vaudeville revived the piece of Paul Reboux, "La Maison de Danses," with Polaire leading, Sept. 21.

Victor Silvestre, once manager of the Folies Dramatique, Renaissance and the Alhambra, is credited with taking the Theatre des Mathurins, which he will convert into a home for classical music under the name of Theatre de Monsieur. He proposes to give only works of the XVIII century. It was from Silvestre that the late Thomas Barassford took over the Alhambra, after lengthy and difficult negotiations.

The Hippodrome opened Sept. 16 as a skating rink. Moving pictures were fairly successful over the summer, but the few evenings devoted to boxing have proven much more so.—The rink in the Rue St. Didier will start again Sept. 30, under new management.

H. E. Rice, of Chicago, has arrived in Paris, and will be in charge for J. C. Brown, of the "Magic City," on which building operations will commence at once. It is to be ready for Easter, 1911.—Ike Rose is highly satisfied with the business being done by the Prague twins, Rosa-Josefa, at the Olympia.

A small group of artists, having formed in opposition to the Union Syndicate des Artistes Lyriques, a protection society, has just held a meeting, the report of which reads very sincere. They protest at the salaries paid to certain singers in France, as low as \$5 per week, and particularly the goings-on in South America, all of which is unfortunately too true. But this propaganda does not carry much weight here from the fact that the said society "Solidarite Artistique" is not taken seriously by the majority of artists themselves, and it was the very group which three years ago opposed the passage of the law forbidding women to collect money in the body of the low class music halls throughout France. Their contention that \$1.50 should be the minimum salary paid an artist, no matter where engaged, is approved, but they have been a long while realizing this, and might have joined in with the Union years ago on this same question. The Union now, in its turn, publishes a notice in the press disclaiming all connection with the new agitators.

THE SHEEDY HEARING.

At the office of the Commissioner of Licenses, Herman Robinson, Wednesday morning, there was a hearing in the application of M. R. Sheedy for a license to conduct a booking office in New York City. The hearing was scheduled for 11 o'clock. Owing to the failure of the protestant, Harry Mountford, to appear, the matter was delayed for an hour.

During the early portion of August an application was made for a license by M. R. Sheedy, Inc. This was protested by the White Rats. Later Sheedy withdrew the application.

The present application was made by Mr. Sheedy individually. Mountford again appeared as the protestant. When Mr. Mountford failed to appear Wednesday morning, Attorney Cahill of the Dennis F. O'Brien office, said, after waiting an hour, that he was prepared to go on. The only witness examined during the day was Harold S. Cox, summoned by Mountford. Mr. Cox's testimony was not of the material that would prove that Mr. Sheedy was not financially responsible, that being the ground of the Mountford protest. In summoning Mr. Cox, Mr. Mountford placed the former in a rather peculiar position.

Mr. Cahill, for Mr. Mountford, offered in evidence a transcript of the former hearing in the matter of the protest to the Sheedy Inc., license. This was accepted by the Commissioner after a protest by Attorney McMahon, for Sheedy. Then Mr. Cox was placed on the stand.

The hearing was adjourned until Thursday morning to give Mr. Cahill an opportunity of furnishing documentary evidence that would refute Cox's final statement false. The statement was that he (Cox) had only been a salaried employee of the Atlas Booking Circuit.

After adjournment had been granted Mr. McMahon endeavored to have the Commissioner dismiss the complaint. Mr. Robinson replied he would not give out a decision until Thursday. The Commissioner added he thought it peculiar that Mountford should have made a statement in his presence that he (Mountford) would oppose the granting of a license to any member of the now defunct I. B. A., all of whom were equally guilty (if there had been any wrong doing) and Mountford had then given to one, J. J. Quigley, a certificate of good character.

With a view of dealing equal justice to all, said the Commissioner, he was forced to hold up Mr. Quigley's license under the Sheedy case should be finished.

As all licenses are to be issued within a period of thirty days after the application has been filed, and as Quigley's application has been in the office of the Commissioner for twenty-eight days, a decision must be rendered this week.

It was the consensus of opinion of those present at the hearing on Thursday that Mr. Sheedy would have his application granted.

Edith Talbot, who has been playing in the west, has arrived in New York for her Eastern debut. Miss Talbot has a monolog.

QUIGLEY, GOING AND COMING.

Boston, Sept. 29.

J. J. Quigley, a Boston "small time" agent, formerly connected with the Independent Booking Agency of New York, was tangled up with the law this week. Tuesday Quigley caused Jock McKay (playing at Keith's) to be attached upon a claim for \$287, alleging breach of contract. The body writ was served upon Mr. McKay late at night. He was compelled to deposit all jewelry and money upon his person to avoid spending his sleeping time in jail.

Just before things went the other way for Quigley, who is understood here to have lately received a "whitewash" certificate or recommendation for good character from an officer of the White Rats.

May McDonald, a prima donna, who worked a week booked by Quigley, could not secure payment of salary from him, and trusted Quigley's bank account at the Old Colony Trust.

The booking was for week of July 25, Miss McDonald having been notified to play the engagement July 23. Upon demand for her money through an attorney, Quigley informed the lawyer the young woman was entitled to no pay through not having forwarded photos in sufficient time. Afterwards the claim was made that Miss McDonald had been booked by the I. B. A.

LOEW'S BOSTON OFFICE.

Boston, Sept. 29.

Fred Mardo will become the Boston booking representative for the Loew circuit. Loew has acquired a number of New England theatres. Mr. Mardo will have the booking of these. He will also procure such new bookings as he may for the branch office.

Mr. Mardo recently resigned from the charge of the Morris office here, immediately opening his own office.

Press Eldrege opens at the American, Chicago, Monday, for the week.

ORDERED CHILDREN OUT.

Providence, R. I., Sept. 29.

The police of Woonsocket, a town near here, paid a visit to Lynch's theatre and the Nickel, and ordered 150 children out of the first named and twenty-five out of the second. This was in the enforcement of the law, providing that boys under fourteen, and girls under sixteen, can not attend theatres unless accompanied by adults.

The attraction playing Lynch's at that time was Mrs. Tom Thumb and Co. All the children had been attracted to the theatre mainly to see this act. The police visited other places of amusement, but found no violators of the law. The minimum fine is \$5 and the maximum is \$20 for each violation, if the police choose to bring the violators into court.

A MAJESTIC FOR SHUBERTS.

Evansville, Sept. 29.

The future of the Majestic, which has been much in doubt, was announced as definitely settled when Henry Myers came on from New York last Monday and assumed its management. Myers, J. J. Coleman and F. Ray Comstock have purchased the property from the Louisville Fidelity and Trust Co., and it will in future be operated as a Shubert house. Clara Lipman, in "The Marriage of a Star," opens there Oct. 3.

ASKING FOR "SHUT-OUT."

Columbus, Sept. 29.

Gus Sun passed the brass ring to Carl C. De Mayne and Co., who applied for time on his circuit, the act stipulating that all contracts shall contain this clause: "No other black-face act is to give a performance in said theatre within two weeks previous to this date."

Sun is an old time circus manager and has made many "shut-out" contracts in that branch, but he declares that this is the first time he ever heard of a vaudeville act demanding a contract of that sort.

FOX'S NEMO OPEN.

New York's newest combination "pop" house, the Nemo, was opened last Saturday night. The attendance was so great that the returns for the two shows given during the evening were far in excess of what the management had anticipated. The theatre was originally the Lion Palace, built several years ago.

The house has a seating capacity of 1,100 on its two floors. There is no gallery. Twelve boxes run in two tiers of three each. The decorations are of a brown and crimson scheme throughout, and the effect is very pretty.

The lobby is of a comfortable size. Saturday night it was crowded with floral offerings wishing William Fox, the present owner, "good luck."

As early as eight o'clock the theatre was jammed to the doors and the crowd still coming. The audience was one of real "class" drawn from the immediate neighborhood, crowded with gigantic apartment houses of the highest grade. Dinner coats were in evidence in the auditorium. The management evidently felt that they were to entertain the better class for the ushers were all clad in tuxedos.

The program for the opening was of seven acts and pictures. This number of acts is two in excess of the regular policy that the house is to follow. The show comprised Elinore Palmer, "For Her Husband's Sake," Amazon Trio, Burns and Lawrence, Barry and Frank, Homer and Brand, and Wangdoodle Four.

After the first performance finished and while the audience still remained seated, Pat Casey appeared before the footlights. In a speech he thanked the audience on behalf of the management for their attendance and hoped that they were as pleased with the entertainment offered as the management was to have them present. He further stated that the policy of the house would be three shows daily (Sundays included), one show in the afternoon and two in the evening.

The opening was a success from every viewpoint that could be taken. Mr. Fox appears to have acquired a very valuable piece of property that should prove a veritable "gold mine."

BALLOONIST SUPPOSED TO HAVE DROWNED.

Chicago, Sept. 29.

Tim Keeler wires VARIETY from Houghton, Mich., where a county fair is in progress, that Homer Hazard made a balloon ascension Tuesday afternoon. He had not been heard from up to Wednesday evening, and it is supposed that he has drowned in Portage Lake. Searching parties have been organized to try and locate something definite as to his fate.

\$15,000 FOR FOUR DAYS.

Boston, Sept. 29.

Grahame-White, the aviator, will be the star attraction at the Brockton Fair, at Brockton, Oct. 4, 5, 6, 7. The management has contracted to pay him \$15,000 for the four days.

The admission price has not been increased.

B. F. Keith offered the aviator \$500 for a week at his Boston theatre.



WINDYTOWN MANAGERS ORGANIZE.

Chicago, Sept. 29.

Last Thursday about fifty managers of the outlying vaudeville theatres met at the Great Northern Hotel and organized the Family Theatre Managers' Association. At subsequent meetings the interests of the 10-20 proposition were discussed and these officers elected: Ludwig Schindler, president; Chas. Hatch, vice-president; L. A. Calvin, secretary, and Paul Schindler, treasurer. This organization takes the place of an association which had previously included the small time managers, but not so many as have joined the present association. The subject of the theatre legislation, scheduled to come before the City Council next week, has drawn the local magnates together regardless of opposition or affiliations. The proposed amendments will have a vital bearing upon the future of the small theatres.

Changes in the building laws are imminent, among them the elimination of frame buildings as places of amusement and the restrictions on future construction of theatres, which would compel strictly fire proof regulations and a fulfillment of all requirements as to location and other details to comply with Class V houses.

The managers now want to have the life of frame theatres at present in operation extended to June 1 next; they also object to a proposed change in the scenic equipment of other theatres than Class V. At present small houses are allowed to use a parlor, garden, olio and street drop. The new ordinance would cut the scenery to a street and any other one drop the manager shall elect. It is contended that it will be impossible to properly present the present style and class of vaudeville acts with less scenery than is now allowed.

Under the proposed new ordinance all drops must be of asbestos, and the only stationary scenery which will be allowed includes three wings on each side permanently fastened, and four borders. The ordinance is in committee, to be reported for passage next Monday.

TWINS KEPT OUT.

Hartford, Sept. 29.

There are no Terry Twins on the Poli program this week, though they were advertised to appear here before the show opened Monday.

Upon reporting the Twins were informed they did not play. The only reason they can think of for the cancellation is that they appeared for one week in an "opposition" house. Next Monday they are due at Poli's, Bridgeport.

After seeing the Twins around town, people here think the reason for the cancellation must be that the management was afraid it would pay the salary twice, the Terry boys looking so much alike no one knows who is who among them.

Mamie Harnish is on the United time, booked by Al. Sutherland. Miss Harnish is a western girl. This is her first season east.

ANOTHER PROTEST.

During the past week two agents have made application to the Commissioner of Licenses, Herman Robinson, for licenses. They are William "Josh" Daly and Edward F. Kealey.

The former has his office located in the Galety Theatre building and is to book acts, while the latter has the office formerly occupied by Joe Wood in West 42nd street, and is to continue as heretofore placing the attractions for the William Fox circuit of "pop" houses.

Wednesday morning two protests were filed with the Commissioner against the application for a license made by Kealey. Neither of the protests were definite as to the specific charges that would be made against him.

The protestants are the White Rats, and Harry De Veaux, on behalf of the Actors' International Union.

NEW BRONX OCT. 15.

The opening date for Marcus Loew's new Bronx theatre, National, is to be Oct. 15, as the plans now stand.

The other new Harlem house of the circuit, Loew's Seventh avenue, is due to open this evening (Saturday) if everything can be made ready by then.

SMOKING IN "SMALL TIMERS."

Smoking in "small time" houses has commenced. At the Majestic, New York, one of the Loew Consolidated circuit of theatres, smoking is allowed in the balcony and in the boxes on the orchestra floor.

Many of the vaudeville "big time" houses permit smoking, but where the permission is not general on the "big time," the smokers are confined to the first balcony only.

Since the announcement that smoking would be permitted in the first balcony of Loew's Lincoln Square, Manager Ferguson says that business had increased in that part of the house. He has also made arrangements for printed programs which will be distributed at each performance.

ONE MOZART STOPS.

Elmira, N. Y., Sept. 29.

The Mozart Theatre will discontinue vaudeville, opening with stock Oct. 3. It is a house of Edward Mozart and the White Rats. With this season, there opened in opposition to it with vaudeville the rebuilt Family, of Shea & Buckner's.

WATCHING RAISE IN PRICE.

San Francisco, Sept. 29.

The Chutes raised its admission scale last Sunday, making the top price fifty cents. The move is being watched by local variety managers.

It is said that Sam Harris of the Wigwam will follow suit if the Chutes can hold up its business under the scale. The present rate at the Wigwam is 10-20-30.

MacLallen and Carson returned to New York this week. The roller skates open at the American Oct. 10.

"The Code Book," an Orpheum circuit production, is booked to appear at Hammerstein's Oct. 31.

COMPLAINT PENDING.

[Continued from Page 3.]

Booking Office, and had never paid more than five per cent. Then recess was ordered.

When the hearing was reopened in the afternoon it was discovered that Mr. Mountford had evidently taken with him by mistake the list that Mr. Goodman had of those who had sworn to affidavits in Fraser's defense. When Mr. Mountford was called up this was discovered to be a fact, and it was then that Mr. Mountford asked over the phone that he might have the final hearing adjourned so that he might offer affidavits in rebuttal.

The two hours that the hearing lasted during the afternoon were spent in the reading of the affidavits offered in Fraser's defense, of which there were more than fifty, the majority from artists. Among those that were read the following names appeared:

Claire Dorva; Vincent DeLeon; Florence Redfield (Hayes and Redfield); Jack and James Atkin; Elinore Jerome; Thomas C. Queen; Sam Lee; Max Fields; Thomas Crowley; Ralph Todesca; John Brennan (Jordan and Brennan); James C. Moore; Albert Parker (Parker Bros.); Prof. H. R. Davis; Mrs. Ethel Hughes; Freeman Fiske; Herman A. Mayer; Harry Bowen (Bowen Bros); Charles C. Ernest; J. Gaffney Brown; James Margo; Gertrude Fitzgerald; Billy Brightman; Allie Johnson; Mme. Flower; Morris Art; Alex. McDearmaldt; Robert Branney; Jos. Kosta; Onera Castelluchi; Eddie Foyer; John W. Farrell; William Morris (not the manager); Arthur Link; Charles Edward Thurston; Bert LaMont; Louis Barber (Aerial Barbers); Prince Masculin; Dave Long; Jos. J. Pantuso; Frank Moore; Elmer Premier; Fred Ullner; Fred Peterson Ullner; Paul Bell; Henry Satz; Henry Meyers; Henry Santos; Ted Love; Beth Hall; Frank Cullen; Harry Elzaro; George Pressby; George Smith; Al. Sommerby; Will G. Rogers; Arthur Cheers; Matt Leslie; Elinore Bumstead; Benjamin Loring; and Mabel Carew.

These names were carefully noted by Mr. DeVeaux, who after the hearing stated that he was certain that none of the members of the lately formed Boston Local of the Union which he represents were among those read. Some of the affidavits carried addresses. Several gave 1553 Broadway, New York, as the address. As that address is the headquarters of the White Rats of America, Mr. Goodman when questioned after the hearing by the VARIETY representative admitted that no less than ten members of the White Rats had signed affidavits in Fraser's behalf.

Following the reading of the affidavits, all accepted in evidence by the Commissioner, Mr. Goodman closed his case, asking the Commissioner, in view of the preponderance of evidence offered as to the square business methods and good character of Fraser, and that as the latter had severed his connection with the United Booking Offices, with a view of opening his own office and could not do any booking while the license question was in abeyance, that the Commissioner dismiss the protest and grant the license.

SHEEDY'S NEW BOOKINGS.

The M. R. Sheedy office in the Knickerbocker Theatre building was removed this week from the second floor to the first, where once reigned a corporation known as the Independent Booking Agency, of which Sheedy was president.

Associated with Sheedy in the new booking quarters will be J. B. Morris, who has two or three houses to look after; Peck & Hart, with a few more, and, it is said, Frank A. Keeney. Joe Wood is reported to have made application to the Sheedy office for a booking connection.

Mr. Keeney has been an adherent of the Felber & Shea agency, having left the I. B. A. with that firm.

Watertown, N. Y., Sept. 29.

Frank A. Keeney, the New York manager, has taken the Orpheum, this city, and will re-open it with "pop" vaudeville Oct. 3. The Orpheum has had several managers and policies during the past three years.

Fall River, Sept. 29.

The Savoy is booked by the Loew Circuit. It reopened last Monday under the new auspices. Julius Cahn retains the management of the house.

M. R. Sheedy formerly placed the vaudeville in the Savoy. Recently the Loew people secured the Bijou, when a general pool of local theatres followed. On top of that, Loew was given the Savoy by Cahn, Sheedy losing out on the proposition.

The deal as at first shaped up was that Sheedy should continue with the Savoy, securing his bills through the Loew Agency. This plan seemed to have struck Sheedy unfavorably, as he has a booking office of his own in New York.

It is said Sheedy communicated with Jake Shubert and thought he had everything arranged. Previous to the house opening Monday, the Sheedy-Shubert understanding came to the knowledge of the Loew office, which thereupon grabbed off the whole works, claiming that a violation of managerial ethics had been committed.

The latter stated that it was his intention to adjourn the case until this morning at 10 o'clock.

Earlier in the day Mr. Goodman had brought out the fact that the reason Mr. Fraser had severed his connection with the United Booking Offices was that he did not care to continue in the capacity of a salaried employee, and, as he practically controlled all of the time in Boston that was not opposition to the U. B. O., that office was to use his time to "break the jumps" for acts that the United's Family Department was playing through the New England territory, and that if Fraser had succeeded in obtaining a license for the National Booking Office, he was to receive the five per cent. commission for the weeks the "United Acts" played his houses.

This contest over Fraser's license is looked upon by many in the world of vaudeville as the first direct clash between the United Booking Offices and the White Rats of America over the new agency law.

HUGO HERZOG DEAD.

The death of Hugo Herzog occurred Sept. 25 at the German Hospital, New York, following an operation for appendicitis. Mr. Herzog had been suffering for five months. He delayed going upon the operating table until too late to have the appendix intact successfully removed.

The deceased was one of the best known and most popular foreign artists in the city. He came here some years ago, remaining in the country continually since. His brother, Manuel, is at present traveling with Herzog's Horses.

Hugo was an expert horseman. For the past couple of years he gave up the public exhibition of animals, conducting a private riding school where he trained horses. He was of fine appearance, gentle in manner, making friends quickly, and had a host of acquaintances in and out of the profession.

Alexander Steiner, who has looked after the vaudeville bookings of the Herzogs for many years, gave close attention to his friend during the fatal illness, and was with him at the end.

Sydney, Australia, Aug. 29.

Emil Jandeschewski, the youngest member of the Do Ray Me Trio of comedy musicians, met with a fatal accident at the Palace Hotel, Melbourne, Monday. The deceased was leaving for the evening performance at the Gaiety when he was caught between the elevator and the floor. He died shortly afterwards. The lad was but nineteen years of age, and very popular. The theatre closed for the evening performance.

Sydney, Australia, Aug. 29.

Frank Howard, at one time secretary of the Melbourne A. V. A., died this week, after a lingering illness.

Mrs. Howard Truesdell died at Peekskill, N. Y., last week. Her husband and daughter (Mrs. Henry Einstein) survive her. Mrs. Truesdell was a member of her husband's company playing comedy sketches in vaudeville until two years ago, when she was taken ill and forced to retire.

Elizabeth Laveen, wife of S. W. Laveen of Laveen, Cross and Company died in Boston, Sept. 22, of diabetes. The Laveens have been married for the past six years. The husband alone survives her.

William Kerren, the father of Frank Kerren, was struck by a train and instantly killed at San Diego, Cal., one day last week.

ANOTHER ORPHEUM STAND.

San Diego, Cal., Sept. 26.

The Garrick started its Orpheum circuit vaudeville Monday, to a capacity house. J. M. Dodge is manager of the theatre, which will break the jump in the Orpheum circuit between Los Angeles and Salt Lake City. The arrangements were made between the local house and the circuit last summer, Clarence Drown of the Los Angeles Orpheum representing that end.

SIGNS NEW AGREEMENT.

Chicago, Sept. 29.

The local of the Actors' Union, though its president, John Nemo, served notice this week the existing agreement between the union and the agencies would terminate in 90 days, under a clause permitting this notice to be served by either.

Monday at a conference a new agreement was drawn up, embodying practically all the provisions of the original draft, and allowing for arbitration for differences between managers and artists.

Charles E. Bray, general manager of the Western Vaudeville Association, signed the new paper. Immediately after, when President Nemo with a committee called upon James C. Matthews, representing William Morris, he did likewise. The new understanding takes effect at once.

The agreement binds the agency booking to ask the applicant applying for time in Chicago if he has an Actor's Union permit. The union has made a start unionizing the "small timers."

MORE LAW IN A CANINE CASE.

Chicago, Sept. 29.

The Hickey-Morris contest for the possession of George's Dogs goes on apace and legal formalities multiply. After many bouts in court, Mr. and Mrs. Leon Morris came into Chicago last Thursday, on the strength of a warrant Hickey had issued charging them with larceny. Judge Newcomer heard their side of the story and discharged them.

Leaving the court room they were served with notice to show cause why they should not be adjudged in contempt of court, returnable before Judge Windes, for taking the dogs away from Sittner's theatre, recently, by strategy and force.

HAS A COMPLAINT.

Charles Mills, the German monologist, who came east early last summer and filled a number of dates in Manhattan and vicinity, has a grievance against Joe Wood, which Mills says will be aired before the commissioner of licenses. Mills, who claims he has contracts and telegrams to corroborate his statement, says that he went to Utica two weeks ago last Monday where he played one show. Bob MacDonald, the Scotch comedian, arrived with a telegram in his hands, telling him to go to Utica from Syracuse where he had appeared before and have Mills go to Syracuse in his place.

Mills told a VARIETY representative he went to Syracuse but was turned down by the Savoy theatre manager. Then Mills returned to Utica but was unable, he says, to obtain any satisfaction from Wood or the local manager. Through financial assistance from A. Coccia, manager of Shubert's, Utica, and Clark and Bergman, a vaudeville team, Mills was enabled to return to Broadway. Mills avers that Wood sent back his (Mills) telegrams unsigned and unpaid.

ADELE RITCHIE.

Adele Ritchie is to remain in vaudeville for this season at least. "The Dresden china comedienne" has been very successful in the field since her re-entrance some weeks ago.

At Hammerstein's this week, where Miss Ritchie is playing a return engagement within six weeks, she is scoring with a new repertoire of songs.

"Winter," a brand new one written especially for her, is a big addition, and Miss Ritchie sings as only she can put over these jingly numbers.

Fred Ward is directing Miss Ritchie's vaudeville tour.

HERE'S BILLY GOULD

By WILLIAM GOULD.

Al Fields told me a good one about a German animal actor just arrived in America and who speaking "broken baby English" (two weeks old). The German said: "I make fordy weegs wid Villim Morris and my gondrag ret. He pays all rail roag fares west of the Pacific Slop."

Bill Macart is breaking his wife in to tell jokes. Bill says, "Old age is galloping up and some people do get rheumatism for a present these days." Should he be handed the package he wants to see his beautiful wife safe on her theatrical journey.

Chris Brown's in town (local news).

Dick Gardner (Gardner and Rivers) is here and says "When I get to New York I don't know how to act." You know how to act, Dick; the trouble is to find a place to practice.

Willie Hammerstein wears a broad expansive smile these days. S. R. O. is the answer.

Aaron Kessler—ditto.

Harry Mock—likewise.

Mike Simon—also.

Alf Whalen, the Australian mimic, did a specialty at the usual concert on board the Lusitania. While he was delivering his monolog a cat kept meowing, disconcerting him. The cat jumped upon the dining table in front of Alf. He finished by saying:

"I intended to do a monolog but will have to finish with a catalog. (Don't slow down in the fog, captain.)"

Yes, there is a new team in the vaudeville field. Billy Gould, assisted by Margaret Mudge. (Good luck to me.)

My old pal, Harry Kelly, opens next Tuesday as a star at the New York Theatre. I hear you have a very good and funny show, Hank, and I hope the speculators reap a harvest on your maiden effort as a star. Ed. Wynn has made quite a hit in Kelly's company.

Is this a great season? I should say it is. Izzy Ward worked last Sunday, twice.

Those three boys from Frisco, Hedges Brothers and Jacobson, are doing large things to New Yorkers at Hammerstein's this week. Lee Lloyd will repeat the same prescription when he opens here. Remember this, for I'm going to say "What did I tell you?"

D'AMON'S FIRST CHANCE.

D'Amon, the mind reader, will appear around New York City next week. He is to be at the Warburton, Yonkers, booked with Edw. S. Keller, manager, through Alf T. Wilton.

D'Amon has been reported as a very clever worker in his line. Much local curiosity concerning his act has been excited for some time back.



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CIRCUS ACTS ENGAGED.

The Barnum and Bailey show and the Ringling Brothers circus will close their season within three days of each other. The season of the former ends at Clarksdale, Miss., Nov. 5, while the Ringling show gives its last performance at West Point, Miss., Nov. 8. The Barnum outfit will come north and winter at Bridgeport, Conn., as in previous years. The Ringling circus will go to its usual quarters at Baraboo, Wis.

Vaudeville will, as usual, take care of a number of acts from the big tent aggregations. This year the Nellie Carroll Trio, Alonzo-Bracco Troupe, Patty-Frank Troupe and the Marcobanis are booked over the United booking offices' time.

Bradna and Derrick, Joe de Koe Troupe, La Belle Victoria and Veder-veid's monkey will come to the Hippodrome in New York, while the Charlie Siegrist Troupe will be found with the Rhoda Royal Winter circus.

SMALL TOWN EXCITEMENT.

Georgetown, Del., Sept. 29.

This town is just recovering from a billing war, raging for the past three weeks between the advertising forces of the Haag show, which played here last Monday, and those of the Robbins' circus, booked for Oct. 10.

For the past two weeks a force from either side has remained on the ground, the rivalry for locations reached a fever heat on several occasions.

The Haag boys built a four high ninety-six foot long board fence near the railroad station, while the Robbins' men caught the center of the town with two 28 sheet stands.

REVENGE—VIA CARBOLIC.

San Francisco, Sept. 29.

Laura Lyle Jones, reported formerly of the Anna Held Company, was terribly burned by carbolic acid about the face and shoulders, which may result in disfiguring her for life. Dr. Walter Henesey called last week at the Hotel Miles, where Miss Jones was stopping. He was accompanied by Mrs. Netta Bluhm, proprietor of the Hotel Cecil. Henesey asked that Miss Jones come down to the parlor, which she did.

An invitation to accompany them for an auto ride was refused by Miss Jones, whereupon Henesey grappled with her, pouring the contents of a bottle of carbolic acid over her face and shoulders.

Her screams of agony caused the Doctor and his companion to make a hurried exit. An attempt by the clerk of the hotel to stop them was repulsed by the doctor drawing a revolver. They were later arrested and held several days until Miss Jones was able to swear to a complaint against them.

According to Miss Jones she has been persecuted for some time by Henesey who has repeatedly requested her to marry him. Immediately after signing the complaint Miss Jones collapsed and was conveyed to her apartments in an unconscious condition.

Pavlova and Mordkin arrived in this country on the Kaiser Wilhelm II, last Tuesday morning.

RINGLING'S HEALTH RESORT.

Tacoma, Wash., Sept. 29.

John Ringling is to spend in the neighborhood of \$2,000,000 in developing and improving White Sulphur Springs, Mont. It is the intention of the wealthy circus man to establish an all-round health and outing resort at this point in the Montana hills.

The construction of a branch line of railroad connecting the resort with the coast line of the Chicago, Milwaukee and St. Paul R. R. a distance of approximately eighteen miles distant will cost \$1,500,000. This improvement and the construction of a hotel, which is to cost \$300,000, are already under way.

THIS IS TOUGH.

Cairo, Ill., Sept. 29.

Two young Cairo men are sadder, but wiser, since the Campbell circus came to town. The local "lady killers" took in the side show, formed an acquaintance with two young women performers, bought their photographs and made a date for after the show.

The "heartbreakers" waited in vain. They learned after that they had "fallen" for female impersonators. The local bars are doing a thriving business.

SUED FOR COSTUMES AND SALARY.

Omaha, Sept. 29.

When the Forepaugh-Sells show played here Foster Glasscock filed a replevin suit to secure his aerial equipment costumes and two weeks' wages. He claimed the show refused to release him from a two years' contract. Glasscock and his wife have been doing a double trapeze act with the show, but Mrs. Glasscock has been ill and unable to perform for some time.

HIGH DIVER INJURED.

Trenton, N. J., Sept. 29.

Arthur C. Holden, participating a diving act in conjunction with Kearney P. Speedy at the State Fair here, was knocked unconscious Tuesday afternoon after diving from a height of 105 feet. Holden remained senseless for nearly an hour. He was revived by a physician.

The fair opened Monday and business has been good. One of the Wright Brothers is here making two flights daily, weather permitting, in a biplane.

The fair, by an offer of a gold medal set with diamonds for the man making the highest dive, started a friendly rivalry between Holden and Speedy. The latter started the fight for height honors by diving from the 80-foot mark. Holden went ten feet further in his first dive. Then Speedy, having no further lengths of ladder, with the aid of a platform managed to reach the century mark.

It was in attempting to beat this mark by five feet that Holden was injured. He is around to-day with the aid of crutches and says that he will dive again before the fair is over.

CIRCUS

HIT WITH AN IDEA.

According to the mind of a Brooklynite who voiced his opinion in the Evening Post several nights ago, the circus is to blame for the present high cost of living.

He states that it is because of the fact of American circuses going abroad and of the peasant class in Europe seeing the laborers of the shows eating meat twice and three times a day while they were fortunate if they managed to get that much meat in a week, that the poorer class of Europeans have migrated to this country, and that, with the increase of emigration, the cost of living has soared correspondingly.

CIRCUS MEN HURT.

Canandaigua, N. Y., Sept. 29.

Charles Landis, of Lewistown, Pa., an elephant man with the Frank Robbins shows, was severely hurt at Hancock station while the circus was loading. A train cut off the ends of his toes and painfully mashed the foot.

Peter Cavendar, another of the Robbins' show employees, was slightly hurt in the same accident.

ON TRIAL FOR MURDER.

Evansville, Ind., Sept. 29.

Since last Friday Mrs. Jennie Mal-lar, former wardrobe woman of the Norris & Rowe show, has been on trial for the killing of James Simpson, whom she shot through the tent of the ladies' dressing room when she fired to frighten a "Peeping Tom" on the day the show opened here last April.

The early testimony was favorable to the defendant.

MORE OF GERMAN LAW.

Berlin, Sept. 19.

The German managers are still thinking up schemes to make a little money under the new agency law. The previous advice to American acts to secure solid bookings for Germany before entering this country holds good. All acts in Germany have been rated at a salary, excepting Otto Reutter. He is excluded through the great demand for his services.

The law says that an act receiving 600 marks a month shall pay an agency commission of four per cent.; 800 marks, six per cent.; 1,000 marks, eight per cent., and 1,500 marks or over, ten per cent.

As the law says the manager and act must equally share the agency charge, acts receiving 600 marks must pay two per cent. This the small acts cannot afford to do. The large ones do not mind.

The managers are trying to have the law revised. They want, for illustration, an act receiving 4,000 marks monthly to take 3,600 marks instead, with the manager obligated to pay but 200 marks for commission. In this way, if the amendment goes through, the managers will add a profit of 200 marks, or in proportion, to their booking department, on each act.

HUTCHINSON REMINISCENCES.

The death of James L. Hutchinson last week has brought forth many stories of the former circus man. Some of the papers in printing his obituary stated that Mr. Hutchinson first sprung into prominence when he brought over Howe's London Circus to this side. Circus men correct this among themselves, dating their talk back to '79, when James A. Bailey imported the London show.

In the early days Mr. Hutchinson sold a book called "The Life of P. T. Barnum" in the Barnum circus. Afterwards he became a partner with Messrs. Barnum and Bailey, and remained with the show when Bailey left the trio in '83. In '86, Bailey purchased the interest of Hutchinson, Coie and Cooper in "The Greatest Show on Earth" and became an equal partner with Barnum.

Mr. Hutchinson retired, and is said to be the only circus proprietor on record who enjoyed the money which came to him from under the canvas. Mr. Hutchinson was rated a millionaire, had a country seat, yacht and all other pleasures which go with a fortune of that amount.

The death of Mr. Hutchinson and the many reminiscences about him, recalled the story of the "baby elephant," of which Mr. Hutchinson was aware and often told it, though the story laid between Barnum and Bailey. In '80 or '81, a baby elephant was born in the Howe London show, which was then fighting the Barnum circus. P. T. Barnum wired an offer of \$100,000 to Bailey for the newly born. Bailey reproduced the telegram on the billboards of the country, calling attention to the feature he was carrying that the great showman had offered \$100,000 for. It is said by the old timers that this incident and its results had considerable to do with the merger of the Barnum and Bailey interests soon after.

William Wallace, one of the cowboys in a "Wild West" show that was the added attraction at the California State Fair, in Sacramento, was thrown from his horse and sustained a fracture of the right leg and lacerations of the knee. He is a patient at the County Hospital.

C. F. Hafley, better known as "California Frank," claims that Bee Ho-Gray, the lasso thrower and roper, and Ada Somerville and her dancing horse, are still under his management.

Frank denies any of his acts have been signed by M. W. Taylor of Philadelphia or any one else. "California Frank's All-Star Wild West" will play Richmond, Va., next week.

Edward Shipp, the equestrian director of the Barnum and Bailey show, was presented with a beautiful gold medal last week by the performers with the circus. Shipp expects to take a large circus aggregation into Panama this winter.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance In or Around
New York

"The Monkey's Paw," American.
Irwin and Herzog, American.
Jessie Broughton, American.
Johnson Clarke, American.
Karno Comedy Co. (New Act),
Colonial.
"The Courtiers," Colonial.
Gaston and D'Armond, Fifth Avenue.
Cole and Johnson (New Act), Fifth
Avenue.
James Young, Fifth Avenue.
Bermon, Fifth Avenue.

Hedges Bros. and Jacobson.
Songs.
15 Mins.; Full Stage.
Hammerstein's.

Following the host of three-men singing and piano acts that have shown in New York in the past six months, Hedges Bros. and Jacobson billed as "Frisco Boys"—came into Hammerstein's last week and "cleaned up." Without taking any of the credit from the boys, in fairness to the other acts who have appeared at the house, it must be stated that Hedges Bros. and Jacobson "are in pretty soft" in this week's Hammerstein frame up. Closing before the intermission, a dandy position in itself, following a good lively first part, with the audience in the best of humor, they had things to their own liking. The trio dress neatly in dinner jackets which they carry well, and have it on most of the other "rathskeller" acts for appearance. They open in full stage, although they could work in "two" or possibly "one" if necessary. An upright piano is employed. The first number is sung with two of the boys sitting on the top of the instrument. It gives a little different start, sending them off well. They take advantage of this, going ahead at a rapid gait to the finish. The numbers are not familiar about here. That may be one of the reasons the boys did so well. They are not new but still are not the same as used by others. There is a good piano player in the trio, although the backstanders at Hammerstein's who placed him on a par with Mike Bernard were stretching it a bit. "Out in San Francisco Bay" a song used in a Broadway musical comedy by Truly Shattuck some six or seven years ago was put over by the boys in winning style and brought them back for their encore bit, which is really what pulls them out so big a winner. The piano player in the encore plays a saxophone upon which he is just as much at home as with the piano, his "rag" with the singing of the other two, mixed with a little "raggy" dance won them five or six bows and kept the gallery applauding after the intermission sign was out. Hedges Bros. and Jacobson are a good act. They will entertain any audience, but they should not be led too far away by their showing at Hammerstein's this week where they are placed just right for a killing.

Dash.

Sam Mann and Co. (7).
"The New Leader" (Comedy).
35 Mins.; One; Full Stage (Bare);
One.
Orpheum.

This is one of the best acts depicting in a comedy sense the Monday morning rehearsal at a vaudeville house. The act is practically a laugh from start to finish. With all the technical talk of theatrics, it carries enough of a story and real humor to make it a go on any bill. The company presenting it is a good one throughout, even to the bits played by the "sister team." Nearly all of the comedy depends upon Sam Mann. He works heroically from his entrance, which is from the rear of the orchestra. The stage manager (C. Howard Acker), the Hick actor (Henry B. Kay), "Props" (Joseph Bennett), and the headliner (Virginia Ware), are all characters true to life. Their work is almost above reproach. As the act stands at present it is too long, but that can be easily remedied. The opening is in "one." The stage manager orders the street drop lifted, disclosing a bare stage. The stage manager in this particular house is the lord of all he surveys, with the power of telling the manager who to hire and to fire. His first discovery is that the orchestra leader is late again for rehearsal. He phones to the musical union for a new man. There is a few minutes of dialog with "props." Then Prof. Flupps, the new leader (Mr. Mann) in a German comedy makeup comes down the aisle. He is willing to work at the theatre for "his beer" and engages himself only under those conditions. The "hick" enters telling the stage manager that the manager, with whom he has just spoken "out front" has booked him. This does not please the autocratic stage manager, as the "hick" is the husband of the "headliner" on whom the stage manager is sweet and who is a "holdover" feature. The team has been separated for nearly a year. The female portion has achieved slight success; the male member has not been so fortunate. Flupps knew them both when they were working together. When the stage manager goes out front and comes back with the verdict that the male single is "canned," the old German, learning that the actor is broke, says that he will see him after rehearsal and buy his lunch. The "hick" leaves. His wife comes from her dressing room to rehearse. She recognizes Flupps. He draws from her the story of the cause of the "split" of the team. She finishes the rehearsal, when the stage manager tries to have her consent to go to dinner with him after the show. She gives him a tentative promise. Her husband comes in from the other side, and the old German musician brings the pair together again. After they leave the stage manager abuses the leader for meddling. This is in "one." A very laughable comedy scene takes place here, and ends with Flupps breaking his violin over the head of the stage manager, and leaving by the front of the house. The act was a laughing success up to the very last minute. It opened the second half of the show.

Fred.

Chas. Dodsworth and Co.
"Scrooge" (Melodramatic).
38 Mins.; Full Stage (Special Setting).
American.

In a speech given by Chas. Dodsworth thanking the audience for great applause, he mentioned that this is his first vaudeville appearance. Whether Mr. Dodsworth meant in America he did not make plain. "Scrooge" is from Dickens' "Christmas Carol," played by an English company under the management of Tom Terris. Seymour Hicks played the piece in England. There is no other connection between the two acts. In "Scrooge," Mr. Terris has provided himself with a large and excellent cast. By this he "made" the piece, for there is not a bit of doubt but that "Scrooge" scored the most roundly of any dramatic playlet in a New York vaudeville theatre for over a season back. Not an over large house greeted the act Monday evening. Mr. Dodsworth is "Scrooge," the miserly and elderly surviving member of a law firm. He is the grand old grouch of the universe. But when his former partner's ghost returns Christmas Eve and through a series (seen through a transparency) of living pictures (with dialog) indents upon his money-wrapped mind what he is missing and may receive, Scrooge undergoes a change of heart. His prodigality at the finale gives the piece its great big finish, turning the tide of resentment among the audience into human joy. It is the finish which sends the sketch over so heavily. As the burden-lifted old skinkflint, Mr. Dodsworth becomes more convincing than as the grasping miser, which he makes too strong in his physical strength. Dodsworth is an excellent actor; so is Wallis Clark, who plays the ghost of Marley, remaining upon the stage for over fifteen minutes. It is no sinucure to enact a ghostly role in the dark for a second or two. For one to hold the attention of the house, without ridicule, in such a character is a hardy feat. W. T. Terris, Tim Ryley and the others play well; it is this playing that prevents the piece from being accepted lightly until the tide turns. In the earlier part are stretches which might be shortened and lengthy speeches which need trimming. Eight minutes off would aid what is already an interesting story. Dickens drew "A Christmas Carol" with a hair brush. It doesn't have to be played near as finely. The applause at the conclusion was tumultuous. It would not be too much to say Mr. Dodsworth was nearly overcome at the volume of it. His speech under the circumstances was as good as anything else before.

Sime.

Homer and Brand.
Singing and Dancing.
12 Mins.; One.
Small Time.

A good "small time" "sister act." The girls look pleasing, can sing, and one is a clever hard shoe dancer. They work well together. The finish, with the one singing and changing time while the other is dancing, gives a good closing which earns them applause enough to pass the offering. *Fred.*

Bothwell Browne.
Impersonator.
19 Mins.; One; Full Stage (Special Set).
Fifth Ave.

Bothwell Browne has been trying for the past three or four years to break into New York vaudeville. He has played often through the west, finishing up each time with a try for a New York showing. After this week's showing at the Fifth Avenue there should be no further trouble for Mr. Browne, for he is putting over female impersonations second only to Julian Eltinge's. Browne works a great deal like Eltinge, getting entirely away from the distasteful side and making the impersonation a thing of wonderment. Opening with a "show girl" number, Browne uncovers something of a marvel in the dressing line. A long clinging gown of soft black material trimmed with gold, with a long cape hung from the shoulders and the whole topped off with a big picture hat, makes a stunning costume, carried as very few women would. The second number is a "Suffragette," introducing "The Pantaloon Girl," a divided skirt arrangement with a long cutaway coat in which Browne reminds one strongly of Ray Cox. It is a good novelty number that fits in nicely. The third comes as "The Fencing Girl" in a short skirt above the knees with a tight fitting sweater, in which the impersonator appears at his best. It rivals the bathing costume of Julian Eltinge, and Browne wears it capitably. The finale is a "Cleopatra" dance, with the stage settings and light effects. Browne's dress is elaborate and the dance nicely executed, making a very strong finish. In the matter of dressing and appearance Browne stands within striking distance of the head of his class. In this department he concedes Eltinge very little advantage. Voice is Browne's weakness. The lack of a good, strong singing voice is missed. Well down on the bill at the Fifth Avenue this week, Bothwell Browne was a good substantial hit. He can go into any bill and make good, and with proper handling should become a drawing power. It was talk along Broadway during the week that the Fifth Avenue, after having released its headline attraction for the week (Eva Tanguay) could have more safely taken a chance with Mr. Browne to top the bill, than to have placed Rose Pitonof (in her third week) as the advertised feature, as long as the management decided to slip through short.

Dash.

Burns and Lawrence.
Singing and Piano.
10 Mins.; Full Stage.
Small Time.

Although this act is billed as Burns and Lawrence, the former half of the team was not present. Some one else was at the piano in his place. They offer three numbers, "Piano Man," "Italian Love," and "The Barber Shop Chord," in good style. This is a duo of the rathskeller type, and should do well enough in the "pop" houses.

Fred.

"La Fuite."
25 Minutes.
Olympia.
Paris.

H. B. Marinelli made an addition to his already excellent program Sept. 9, by presenting a "pochade" entitled "La Fuite," by Rozenberg, who plays the principal part of a desperate lover. The "fuite" in this case refers to an escape of gas and not an elopement, though that is the sequel to the story, which in points resembles the sketch played in England under the title of "The Plumber." A young "swell," in love with Arlette, an embryo actress, impersonates a gasfitter in order to remain near the young woman, who has previously shunned his advances. He taps the wrong pipe and causes water to spout on the others, disclosing he is not used to the job. But he curries favor by passing as the chief of the "claque" at the theatre where Arlette has a small part. Arlette and he finally persuade a South American admirer (who has hitherto footed her dress-makers' bills) to look for the leakage with a lighted candle. He is first covered by a white sheet to represent a monk's cowl, and then lead on to the top of a wardrobe, while the assumed plumber and Arlette retire to the next room. He finally locates the leakage, the escape of gas being imitated by a squib, and in his fright he falls into the wardrobe. Curtain. It is well played by the author, Jeanne Meryem, Harry Baur, etc., but as a comedy sketch is worth little.

Ken.

Lionel Swift & Co. (2)
Comedy Sketch.
22 Mins.; Four (Interior).
Small Time.

The characters introduced are a tall, bow-legged Englishman, an American girl, in search of a title, and her guardian. The types are exaggerated, especially the elongated Londoner. Too much time is devoted to working up the climax. The stagey speeches of the guardian border on the dime novel theme. There are some funny lines, but they are widely separated. In its present construction the act is not likely to leave "small time."

"For Her Husband's Sake" (Dramatic).
18 Mins.; Four.
Small Time.

In the company presenting "For Her Husband's Sake" there are three people; a woman and two men. The sketch is built somewhat along the lines of *Blanche Walsh's* "The Other Woman" of several seasons ago. The woman is a clever enough actress and the two men are capable. Their drawback is a decided English accent, looked upon in some of the "small time" houses as comedy. The piece smacks of the melodramatic. The attempts of the cornered murderer to escape after he has been trapped by the woman and a detective, are rather weak. The same theme has been in use so often there is no novelty left. The act is one that could manage to pass in the better "pop" houses fairly well.

Fred.

Will Van Allen.
Musical Monolog.
7 Mins.; Four (Parlor).
Hammerstein's.

It isn't Mr. Van Allen's fault. He is an Englishman, making his first appearance in America this week at the American. Mr. Van Allen may have rightfully judged that whoever booked him knew what would pass through over here. Van Allen's is a musical turn, with some talk. There should be no talk for America from Mr. Van Allen. Leaving the dialog out, there remains the musical portion. There are plenty of musical acts in this country which are not working just now. He secured applause by an attempted novelty playing of *Clarice Mayne's* "I'm Longing For Some One To Love Me." The audience recollected the melody. New York always liked that. Mr. Van Allen might pass through on the "small time" on this side, but there is a reasonable doubt but that the small time managers would object to the "big time" salary the Englishman must have been engaged for. A funny incident occurred during Mr. Van Allen's turn Monday evening. After playing a violin, he started talking—dressed in ragged tramp clothes, with red nose and a piece of cloth sewn on a trouser leg to represent a tear. Someone behind the wings evidently did not want Mr. Van Allen to talk, and flashed the footlights several times. He refused to look that way.

Sime.

DuFrayne and Thayer.
Comedy Sketch.
13 Mins.; Four (Interior).
Small Time.

The taming of a domineering wife by a docile husband, who finally asserts his right as the "better half" through following race track instructions as to the curbing of her spirit, is the sketch, an old one. But DuFrayne and Thayer are putting it to profitable use over the "small time." DuFrayne as the "Newlywed" would help his appearance by having his trousers pressed.

The Hillyers.
Manikin Models.
8 Mins.; One (Cabinet Drop).
Small Time.

The Hillyers, man and woman, work after the manner of *Fanny Rice*, making up their faces to suit the characters, and using the manikin models with the cabinet effect. The first are Colonial types, followed with Irish characters, and closing with the "song of the cats." The act is short enough to make the audiences clamor for more. Smaller circuits will profit by keeping this turn busy.

Barry and Frank.
Songs and Talk.
18 Mins.; Four (Interior).
Small Time.

The man of the turn is fairly clever, managing to deliver a Harry Breen stunt in good style and which saves the act. There is no reason to believe that the man as a "single" and working in "one" would not become a good turn on the "small time."

Fred.

Berry and Berry.
Musical.
21 Mins.; Four (Interior) (12); One (9).
Orpheum, Brooklyn.

Berry and Berry have long been big favorites over the Orpheum time in the west. Their initial appearance here was voted a genuine success, despite their "No. 1" position. Berry uses eccentric makeup and his wife appears in a pretty cream chiffon gown, shaded in brown. The act opens in a drawing room where the musical instruments are promiscuously placed. A duet on ballad horns is followed by a solo, "Underneath the Sugar Moon" by Mrs. Berry, rendered in sweet voice. The refrain is catchy. A snappy selection is then played by the team on banjos, followed by a cornet duet. After a pleasing number on reed instruments, imitating bagpipes effectively, the act changes to "one," Berry and Berry closing with a saxophone number that was good for several encores. Berry introduces several comedy bits, all well liked. The "mouse" effect is funny. The couple have the very latest popular hits. Berry's little piece at the finish took well with the Orpheum audience. The act will duplicate its western success in the east.

James E. Rome.
Singing and Talking.
15 Mins.; One.
Small Time.

Rome uses no facial make-up. He wears a red Scotch plaid cap, gaiters to match and loosely fitting clothes. Opening with a recitative number he follows it with talking, and closes with a comic song fit that is a hit. Rome has a strong voice, enunciates well and gets his "Cloud on His Brow" number over in splendid shape. Some of the patter bears an ancient label. His noisy re-entrance after the first selection does not help. Rome could profit by making up his face to harmonize with his raiment.

Amazon Trio.
Songs.
12 Mins.; One.
Small Time.

Two women and a man make a stunning appearance, the best that may be said for them. The first number is a trio, passingly fair. The women are clad in dark crimson costumes, the man arrayed in a naval officer's dress uniform. At the conclusion of the first number, the women leave the stage and the man attempts a solo. His voice is not capable of standing up alone, and the number should be dropped.

Fred.

Frechette and Fregone.
Singing and Talking.
13 Mins.; One.
Dewey.

Two juvenile entertainers, who apparently have no difficulty in pleasing the patrons of the smaller houses. The boy does too much posing, but has rather a nice appearance. His best work is violin imitations. The girl is a "kid" all the way. Her actions during the boy's violin playing should be tabooed. They are "small time" fixtures.

La Freya.
Stereopticon Poses.
9 Mins.; Four.
American.

The general comment on the importation of Will Van Allen, another English act, might apply to La Freya, a French woman, playing the American also for her first American appearance. She is the center of a simple posing turn, posing in the center of stereopticon pictures thrown upon the sheet. Standing upon a pedestal with tights only for a costume, La Freya fits into the white spaces of the pictures. Some red fire views at the finish helped the act somewhat. The exception to the Van Allen general comment is the poor manner in which this act is put on. From frame to slides, there appears to have been no effort made by the act to give it appearance or anything else. As far as the idea is concerned, it was abandoned by the burlesque circuits over here some seasons ago. When used, it was placed in the olio for the purpose of securing a cheap act. Sime.

Anna Bernard.
Singing.
10 Mins.; One.
Majestic.

When this winsome, captivating young miss walked off the stage after her third song, the audience wanted more. Several minutes after the picture was running, the applause still continued. The big time might look this talented lass over. She has everything in her favor. Of pleasing appearance, young, wearing becoming clothes and possessing a clear, strong, cultured voice, of excellent range and quality, she became a prime favorite from the start. She opens with a light operatic selection, follows with "Honeymoon Glide" in spotlight, using a hand mirror on some of the men in the audience. The bit is unnecessary. Her voice is sufficient. Miss Bernard changes to velvet knickerbockers for this number. Her "Dreaming" song at the close gave the range for her voice. A topical waltz song might be tried.

John E. Brennan and Co. (1).
"Hi Holler" (Rural Comedy).
16 Mins.; Full Stage (Special Set).
Small Time.

"Hi Holler" has jumped from "Way Down East" to vaudeville, John E. Brennan, long identified with the role, is again seen as the untutored, good-natured, grinning, country kid. The same sitting room from the famous play is used. "Sallie Simpkins" comes from the city to sing for the home folks. "Hi" fails to meet her. She reaches the home to find it vacant. "Hi" appears and in his familiar dialect tells the audience about missing the woman. Brennan introduces a characteristic bit, singing "The Barn Dance." He is a good comedian and makes "Hi" a likeable character. The woman gives excellent support. She sings two numbers in soprano voice. The closing tableau could be better arranged. The act was an emphatic hit with the "small time" audiences.

Roy Harding.
Piano Playing and Songs.
15 Mins.; One.
American, Chicago.

This young chap hit the "big time" Monday evening and won out cleverly. Since his "try-out" at the Bush Temple during the past summer he has dropped the "slides" which then extolled his staying powers as a Marathon pianist; but he still clings to the ice-cream suit. If he would only dress himself like a regular human Harding would have an act requiring no excuses. The American audience took mightily kindly to his playing and enthused over the clever rendition of a "yawning song," five bows being required of him as well as an encore stringently demanded. Harding has a most agreeable stage presence, is clean cut in his piano methods, has an effective and showman-like manner of putting his act across and gets the best value for everything. *Walt.*

The Fondellers.
Juggling and Dancing.
12 Mins.; Full Stage.
Majestic.

Two youthful entertainers are The Fondellers with a diversified act. They open with the girl on a slack wire; the boy showing a neat juggling routine down stage. The girl disrobes, juggling while balanced on one foot. She also plays an accordion in this position. She finishes on the wire by juggling three fire brands. They change to Russian costumes and execute a dance that is on a par with some of the steps done by other imported dancers now in this country. With their youth, ability and willingness to work, the Fondellers can improve their act as time progresses. When the dancing novelty has worn off, they can abandon that feature and still have an act that offers bigger time possibilities.

Bennett Brothers.
Comedy Acrobats.
10 Mins.; Full Stage.
Small Time.

In makeup and style of work, the Bennett Brothers follow Rice and Prevost and Martinetti and Sylvester. On the smaller circuits they should keep busy. If expecting advancement they should leave the routine so well known in the bigger houses. Their balancing feats were well received. The shorter man in comic make up, works up the chair and table pedestal trick to a laughable point.

Carita Day.
Singing and Dancing.
10 Mins.; One.
Small Time.

Wearing a big hat and a dress of light material, Carita Day, colored, opens with a "Glide," doing a little dance on the chorus. She makes a quick change, returning in a champagne-colored dress, minus the hat, and sings "I Can't Take My Eyes Off of You," rolling her eyes a la Anna Held. After another short dance, she makes another change to a pink, knee-lengthed, short-necked costume and does a neat clog, her best effort. Miss Day can fit in on any bill on the "small time."

George Newburn.
Mimic.
14 Mins.; One.
Colonial.

Presenting an excellent imitation of Harry Lauder George Newburn made his American debut at the Colonial this week. He does an imitation of the Scotch comedian that is so good one might close their eyes and easily imagine Lauder himself on the stage. His other characterizations are of George Lashwood singing "My Latch-Key," R. G. Knowles in his monolog and a song, and as a final bit he impersonates all of the characters in Tate's sketch "Motoring." The act is one that should go well in an early position. *Fred.*

Guy Hunter.
Songs.
20 Mins.; One.
Small Time.

Guy Hunter will be a riot in every "small timer" he plays. Mr. Hunter sings a variety of songs, taking the characters only in voice. He is best in "straight" and Irish selections. Though two of Bert Williams' "coons" were given, they did not equal in applause to what he received for a splendid delivery of Norah Bayes' "Water" number. Also Mr. Hunter was ever so much better in the Irish songs than either the "coon" or Italian. In addition to his gifts as a very good singer of popular songs, Mr. Hunter accompanies himself upon the piano. He is blind, and when the audience understands that to be the case, which they do following his first exit (the singer groping for the edge and sides of the instrument to guide himself off stage) the enthusiasm is unbounded. While the blindness secures Mr. Hunter a natural sympathy, he depends upon his affliction in no way, and can stand by himself as a "single." Hunter could take a position on the good time also. He is capable of it, having one of the most pleasant singing voices heard in some time. If Mr. Hunter is to remain on the stage, he must not be quite so willing. Appearing three times daily, singing five numbers each time, may destroy his present means of support. Three songs at the most are plenty every show. Hunter should listen to no one or the applause for any more. He might retire at the conclusion of the second song, and sing the third for a final encore. If a second encore is insisted upon by the audience or management, Mr. Hunter should make that an instrumental number. This young man who has been so unfortunate as to lose his sight, should conserve all the strength of his voice by every means for the long period in which he may remain before the public. Even the managers should realize this. As a turn he will be as big a hit with three as five or more songs. For the "small time" Guy Hunter may be safely billed as headliner. The more featured the larger attraction he will be in the smaller houses. For the purposes of helping both himself and the management, the billing matter should make mention of his blindness. *Sim.*

Seymour and Burns.
Singing and Dancing.
9 Mins.; One.
Majestic.

A "sister act" with some pleasing changes of new costumes. The women have a "jungle song," with attire to match, that seemed to have a tendency to mar the impression they had made up to that change. They resemble the Clarence sisters to some extent in size, and for them to appear in abbreviated costumes rather jars the eyes. They open with a marching song, a flood light being used. Red and green dresses are worn. Changing to décolleté gowns, with black bodices, they carry Japanese fans and sing "I Want Some One to Flirt With Me," their best number. They finish with the "jungle" number. Another closing number would help.

Burns and Clifton.
Singing and Dancing.
10 Mins.; One.
Small Time.

More dancing than anything else. The young man's voice cannot be heard over the footlights. His dancing saves the act. The woman discards a military outer coat and appears in soubret costume. There is too much dancing. The singing adds no strength. If the team could work in some "sidewalk patter," the act might show better arrangement.

Musical Macks.
13 Mins.; Four (Interior).
Manhattan.

The Macks offer a diversified program, opening with a number in brass, and closing with an old selection on the chimes, singing the chorus. Ornamented music stands hold the instruments, vari-colored lights being attached at the top of each rack. The woman has a strong voice and could interpolate a full solo. The act made a most favorable impression. The Macks could profit by sidetracking some of the airs of the stone age, and using some up-to-date numbers.

Will Campbell.
Juggler.
7 Mins.; Full Stage.
Manhattan.

Campbell saunters on the stage, attired in checked flannels. After a neat routine with tennis racquets, tennis balls and Indian clubs, he removes his coat and does the letter-writing trick. This feat, while not new, is cleverly done by Campbell. He follows with some plate tossing and closes with coin spinning on an open Japanese parasol. He regulates the speed of the coin, stops it and then sends it rolling with great speed again. This is under the spotlight. Campbell's tendency to work too far up stage put the audience at a disadvantage. Barring this, he delivered the goods. Campbell was of the Tennis Trio at one time.

Roberts, Hayes and Roberts who arrived in New York last week from a playing trip over the Interstate time, are rehearsing a brand new act in which five people will take part. The new turn will open at Docketader's, Wilmington, Oct. 10.

OUT OF TOWN

"A Night in a Turkish Bath."
(Comedy) (7).
26 Mins.; Full Stage (Special Set and Props).
Young's Pier, Atlantic City.

Joseph Hart has come forward with another clever novelty in his active producing field. The scene is the cooling room in Fleischman's Turkish Baths, New York. In one corner is an electric light bath cabinet. In back, a needle shower which when in use gives electric currents instead of water. An opening in the back is presumed to extend to the cold plunge. The illusion is carried out by the sounds emanating from there and the occasional splash of water. Lounging chairs facing the front contain the bathers—all men. Most are recuperating from the "night before." One does not remember it. He had brought along two museum "artists" who for a while make things unpleasant. A fat man who had been in the light cabinet for a half hour emerges and gives a shout of joy when he finds that he has reduced a quarter of a pound, only weighing four hundred and thirty. The latter and two others begin betting on silly things, he coping the change and providing good comedy. The latter half of the act tells a story very well. *I. B. Pulaski.*

Era Comedy Four.
Songs and Talk.
20 Mins.; One.
Chutes, San Francisco.

This quartet of colored entertainers is one of the best acts of its kind developed around here this season. The talk is good and for the most part sounds new. Strong on harmony they can easily hold their own, and have chosen a good line of selections. The comedian is a find. He keeps up continual laughter. The three "straights" make a neat clean cut appearance in suits of a light shade. Playing a return date at this house the audience was loath to let them off after insistently demanding and securing their return for several encores. They will give a good account of themselves on any bill and will bear watching. *Fountain.*

Blossom Seeley.
Comedienne.
15 Mins.; One.
Warburton, Yonkers, N. Y.

Some class to Blossom Seeley. Appearing in a pretty pink messaline "hobble," her work was so good that a change would not have increased its value. Her "coon" interpretations are excellent, "San Francisco Glide" and "That Beautiful Rag" going big, especially the last to which Joe Kane, formerly of Rogers Brothers, and another fellow in the audience answer. Miss Seeley was obliged to take half a dozen bows before she was allowed to go and even then had to protest that she had no more songs. Miss Seeley ought to be a hit anywhere.

Benny Harris left New York Tuesday to go ahead of Weber & Rush's "Bon Tons." Joe Mack will replace Mr. Harris in E. F. Rush's office.

Rameses.

Magician.

12 Mins.; Full Stage (Special Set).
Orpheum, Oakland, Cal.

During the twelve minutes of Rameses' act, he accomplishes about as much as the average magician in twice the time. His routine for the most part has been seen before, but still mystifies. He has the production of fresh flowers from a handkerchief; the placing of three hens' eggs in a vessel of water, the lighting of a flame beneath and the materialization of three live pigeons upon removal of the cover; bringing forth a live goose from a handkerchief and many other deft tricks made familiar to the public by magicians, past and present. Representing an old Egyptian temple, the act is staged in a magnificent and gorgeous manner, with flaming censers and turbaned attendants about. The rapidity with which Rameses works kills applause. In fact he might work a bit slower for effect and introduce some comedy. The most effective portion is with a curtained cabinet. From the cabinet Rameses makes his initial appearance four others following him at different times. The feature is "The Fire Goddess." A young woman is placed upon an elevated table and a hood dropped about her, surrounded by flames. The removal of the hood discloses a pile of ashes which are placed in the cabinet together with Rameses; drawing of the curtains and his almost immediate reappearance from the rear of the audience, with the girl in his place in the cabinet. The curtains again drawn, her reappearance from in back of the audience and replacing her in the cabinet as an old man. The rapidity with which this closing feature is accomplished reflects much credit upon Rameses and bewildered the audience, bringing forth tardy but flattering applause. Rameses is to be complimented upon the picturesque and elaborate framing of the act, and deserves credit for his fast non-stalling manner of working, but which will never prove a big applause winner for that fact. A commendable innovation is a silent flash of fire from the fingers instead of the startling revolver shot, favored by the majority of necromancers. An inch or two longer fringe around the bottom of the cabinet would stop considerable discussion among "wise acres" in the front rows. Rameses, though not presenting anything strikingly new, goes about it in a different way, making a very interesting twelve minute turn. He was imported from Europe by the Orpheum Circuit, and is now travelling over that tour.

Fountain.

May Calder.

"The Lily Girl" (Songs).

10 Mins.; (One and Full Stage).
Chutes, San Francisco.

The billing reads, "Beautiful May Calder, The Song Queen," going pretty strong even "out in the woods" as many are pleased to term "The West." Miss Calder is a prepossessing young woman dressing quietly, but richly. Her voice a soprano evidently of thorough training, but Sunday evening she was evidently laboring under a handicap. Reports preceding her from Sacramento announcing a cancellation of the week by her on account of

laryngitis. The act opens with two songs in "one," then going into "The Lily Girl" portion which is a replica of the "Aeroplane" and "Balloon Girl" acts., though not as effective. The apparatus is projected but one or two rows back and handled slowly for the short four minutes in evidence. The three songs used are all classical, a mistake in acts of this nature, requiring as they do topical numbers. Another error is the throwing of the hand spot carried, on her own features instead of upon the audience.

Fountain.

Maurice Burkhart.

Character Comedian.

15 Mins.; One.
Chutes, San Francisco.

Maurice Burkhart was formerly of Fisher and Burkhart. His reception at the Chutes amply demonstrated that he is all right as a "single." Appearing in a neat Tuxedo and straight juvenile make-up, Burkhart put over "Schlitz" for the opening, following with patter. Finishing with "Italian Love," Burkhart brought down the house. His voice is his strongest asset which alone will carry him to success. The Chutes audience liked him and was not stingy in appreciation.

Fountain.

MacCormack and Irving.

Songs and Talk.

14 Mins.; One.
Wigwam, San Francisco.

With good appearance and fast work, MacCormack and Irving scored a substantial hit following four singing and talking acts. Opening with a flirtation bit and patter, they found immediate favor with the Missionites. The routine is judiciously arranged with a song apiece, opportunely introduced. Possessing a splendid contralto voice most pleasant to the ear, when singing or talking—Miss Irving is all wool and a yard wide putting over the goods. For a song MacCormack has "Foolish Questions" which failed to start anything real until after the second or third verse, but proved good for several encores. This selection should be replaced, or at least new and original verses secured. "Funny Face" by both accompanied by neat and simple stepping closed their efforts. Both are clever performers, with a neat, clean-cut, breezy appearance. Imbuing their offering with fast snappy work throughout, they should prove an entertaining feature on any bill.

Fountain.

Richard Nadradge.

Ventriloquist.

11 Mins.; One.
Orpheum, New Orleans.

At the Orpheum Monday evening, Rich Nadradge, a foreigner, billed as "Germany's Foremost Ventriloquist," made his initial American appearance. If Nadradge is really the first ventriloquist in the land of Emperor William, ventriloquial art there is in an embryonic state. He works in "one," with two figures. His routine of talk and songs is lacking in quality. The offering is extremely conventional, and would even be considered so on the "small time."

O. M. Samuel.

MacLean and Bryant.

"17-20 On The Black" (Comedy Dramatic).

Three (Interior; Special Set).
Chutes, San Francisco.

Three people tell the story. A "chink" servant bit, of no consequence, is introduced in the early part. A society woman has offered \$1,000 for the return of a lost box of jewels. They are found by a professional gambler who is broke. He calls to return the jewels. The number of the owner's residence is 1720, his favorite play on roulette. He is discussing the coincidence and laying plans for staking the thousand on the play when she enters, gowned in black which increases his "hunch" as "17-20 on the Black" is the play. His admiration for the woman overcomes his desire for the thousand, which he refuses. Her curiosity aroused, he finally discloses his vocation and what he intended doing with the money. Surprise from her that he being a gambler should return a fortune in jewels which he could have kept, serves for giving Wall Street brokers, etc., a panning that found immense favor with the house. She insists upon him accepting the thousand. He leaves. A transparent drop shows a crowd around a roulette layout. The gambler enters, stakes the thousand—and wins. He returns and wants to divide with her, but she insists upon him taking all, starting on the straight and narrow. It has been love at first sight. There is considerable contextual dialog that should be cut, especially after the return from the gambling house. The lines are good with a touch of pathos, when he speaks of his mother, which in less capable hands might suffer. The simile between the "gambler" and the "stockbroker" is effective talk, cleverly handled by Mr. MacLean, who interprets his character as a polished southern gentleman in a likable manner. Excellent support is contributed by Miss Bryant, a clever actress, who gives a sweet womanly conception of her part. The gambler though silently showing his great admiration for the woman, does not by the touch of the hand mar the atmosphere of his silent worship and up to the finish the expected embrace and "mush stuff" fails to occur. "17-20 on the Black" is an interesting little playlet, possessing a pretty story, a little sermonizing and just a touch of the melo-dramatic that should find favor with the majority.

Fountain.

CHATTANOOGA OUT.

Chattanooga, Tenn., Sept. 29.

The Jake Wells theatre closed with vaudeville last Saturday night. It has played the policy for about four weeks, with supplies from the United Booking Offices, New York. Business did not bring in enough money, so the venture is off.

This town has been routed by the United, along with Nashville and Atlanta. As the decision to close was sudden, probably several acts at Atlanta this week, who were billed for Chattanooga next, may lay off if not shifted into Nashville.

**A SELF-MADE MANAGER
TO HIS BOOKING AGENT**

By J. A. MURPHY.

(Murphy and Willard.)

East Cranberry, O., Sept 27.

Dear Mike:

This week's crew of actors is different from any you have sent yet. Most of them that comes here keep tellin each other how good they took some place else but this lot is all talkin about some other business besides show actin.

George Thatcher the minstrel feller says he has got a machine that hatches out fifty chickens a day and he has a big cellar under his house with no floor on it so he plows it up and raises oats all winter to feed the chickens. Young & Brooks have a mushroom factory somewhere in York State. Morrissey and Rich say they are going to make boats next summer out of concave cement and all of them are mixed up with one thing or another except Eddie Dunlany and he is over at Driscolls Saloon most all the time. I think maybe he is learnin the lickin business.

Goso, the Mechanical Doll aint much account. I thought it would be a wooden figure with machinery inside to make it talk and dance, but it aint nothin but a man painted up to look like he is stuffed and he walks around as if he had rheumatism. Last night his keeper lead him around amongst the audience and one of the girls from the broom handle factory jabbed a pin in him. He didn't take no notice of it so I guess he had on sheet iron pants or something.

Castile and Windsor is a couple of actors that I hired myself by mail. They had a new play but no body would trust them with a regular city job and they hired out to me so that their agent could come here from Cincinnati. The agent started Monday in his automobile but it broke down before he got here. He came out on the cars Tuesday but went to the Stadium Theatre by mistake so he didn't get to see them play at all.

You said in your directions that Happy and Daffy done a very comical act and to have them appear last in my show. I thought I would have them come out first so as to have something lively right on the start. They wrote in a head of themselves that they used a custard pie every show so I got twelve pies from the Vienna Bakery and got them cheap because they was stale. They used the pies to smack each other in the face with and after the show they made an awful fuss because the pies was sour. I don't see what difference it made as long as the audience didn't know it. Don't send me no more pie actors, they mess up the place too much.

The Stadium folks is havin' the front of their theatre painted so I guess I will give mine a coat of white wash next week. I can get the lime for a couple of passes and berry the brush so it won't cost nothin much.

Adam Soranygy.

Collins and Hart, in Germany, have contracted for four months of 1912, in this country, and expect to fill the remainder of the year for there.

OVER TO "THE TRUST".

Chicago, Sept. 29.

When H. Slater and his wife, Florence Lawrence, recently departed for a trip to Europe the "Imp" people were not aware of the fact that Philadelphia was to be their final destination. Slater has been the producer, and Miss Lawrence, the much advertised leading woman of the "Imp" stock company. They recently tried to terminate their engagement with the independent firm, but were prevailed upon to remain where they were until the time should come for the promised vacation.

Negotiations must have been going on all this time, for it is known that when Mr. and Mrs. Slater return from abroad they will go direct to Philly to become leading members of Lubin's stock organization. Joseph Smiley is now producing for the "Imp" people, and will continue in that capacity if the Salters carry through their present plans. Joe Dalley, the "Imp" comedian, recently went to Chicago, where he has joined the Essanay Co.'s stock organization.

MOON SPOILED PICTURES.

Schenectady, N. Y., Sept. 29.

An exhibition of the Jeffries-Johnson fight pictures, which was scheduled to be given here last week in the open, was a disappointment because of the brightness of the moon. The pictures were to be shown each evening in the open at an athletic field. The moon was so bright the pictures were hardly distinguishable. After several attempts the machine was stopped and the money refunded.

ONLY NATIVES FOR LICENSES.

During the past week there has been agitation among the moving picture operators of the city who are not naturalized citizens of the United States over a new law lately become active, which reads that none but citizens shall receive licenses as machine operators.

A law of this nature regarding other licenses has been in force for some years but did not, until lately, apply to motion picture operators.

For the past six months there have been established in New York over a score of so-called moving picture operating schools, which have been advertising in the daily papers and turning out hundreds of operators, mostly foreigners. This class is hardest hit by the new edict.

SECOND HARD BLOW.

St. Louis, Sept. 29.

A second hard blow was struck at moving picture houses last week when the Washington theatre was denied an injunction to prevent the city closing the house or forcing the removal of the vaudeville stage. The theatre management appealed as the decision was handed down in the circuit court.

This is in accord with a recent decision in the Biddle theatre case, a similar action.

The Empress, St. Paul, has its foundation complete, and if it will be possible to get the roof on by cold weather S-C will have another house early in the new year.

WORLD STARTS CRUSADE.

Walter Storey, secretary of the National Board of Censorship of Motion Pictures, and the members of that committee, whose duty it is to pass judgment on all picture films before they are exhibited in public, were censured by the New York World (morning) this week for allowing certain pictures to be shown that the World says should have been suppressed.

Simultaneously with the slap at the board, came severe censure for the picture houses the World claimed were violating the fire law and those having lurid, flaming "blood and thunder" posters outside describing the films.

In an interview to the World, Secretary Corey is credited with saying that although the board endeavors to weigh every picture in the balance, that some O. K.'d are in "bad taste, and that it is to be regretted a few of these objectionable pictures are still in existence."

The World mentioned "A Flirty Affliction" (Essanay), "A Lunatic at Large" (Vitagraph), and "Rose of Salem Town" (Biograph) as films unfit to be exhibited. It also sharply criticised a film which is supposed to have been in the northern wilds, where drunkenness and murder run riot in the picture.

The theatres mentioned by the World as having the "thrilling posters" outside were the Crystal Hall on Fourteenth street; Wonder Palace, 112 Third avenue, and the Comet, 100 Third avenue.

The World claimed that one theatre on Broadway, near Fortieth street, had only one exit from a balcony which seats 200 persons, and which is directly over the operating machine. Another Broadway theatre was censured for crowding the aisles, and one on 125th street was said to be shy of exits.

As a result of the World's crusade various moving picture owners were served with notices calling them to court for violating the fire law.

A VARIETY representative on a tour of the principal picture houses found that extra care was being taken to keep the aisles clear. The fire department inspector has been given strict orders to see that the law is obeyed to the letter. The World says that a big holocaust will happen in one of these houses in New York some day.

Washington, Sept. 29.

Trouble may be brewing for the makers and manufacturers of moving pictures. What is described as "the moving picture abomination" will be one of the most important propositions discussed at the first American International Humane Conference to be held here, beginning Oct. 10, under the auspices of the American Humane Association.

"HER ADOPTED PARENTS" (Vitagraph).

This picture might be rightfully dubbed "Over the Hills to the Poorhouse," as the leading characters, an aged couple, are shown near one of the buildings at the county farm. However, there is a moral. The old man and woman love each other just as dearly as in the younger days, and when separated fall to enjoy life. A wealthy woman, alone in the world, takes them in her home and permits the old people to continue their love-making uninterrupted.

VARIETY'S PICTURE REVIEWS

"A SIMPLE MISTAKE" (Pathe).

Another case of mistaken identity wherein the wrong man gets shaken to pieces, kicked and thrown out of his own house by a "strong-arm" policeman. The arrangement takes liberties with the characters. While the theme is a little off color, it fails to ring the bell for continued merriment. The laughs come at long intervals. The role of the "silly boy" is well taken.

"ZEB, ZEKE AND THE WIDOW" (Lubin).

There are few redeeming points. The two farmers do not act natural, and it is doubtful if there is a pretty widow in the land who would stand for all their "monkey-shines." The picture has several funny situations, but does not come across with any riot of laughter, as the title and advance billing might indicate. Some of the acting could have been omitted advantageously.

"THE GREENHORN AND THE GIRL" (Lubin).

Notwithstanding several impossible situations, the film will meet with approbation because of its diversified features. A tenderfoot wins the girl through a great display of heroism when the cowboys, disguised as Indians, attempt to play a hoax on him. There is enough Western flavor to make the picture acceptable. There are some phases of cowboy nature that are rubbed the wrong way. The picture will meet with more favor in the East than the West, where they know real ranch life.

"THE TIMES ARE OUT OF JOINT" (Gaumont).

A clock gets out of whack and the hands run at a amazing rate. The people who come within sight of the clock move at lightning pace. It is their incredibly cyclonic gait that causes much merriment. While the idea is not new, the way the illusion of the rapidly moving forms work causes unbounded laughter. The film is funny. More films like this one would be appreciated. They would drive away the blues.

"THE RESERVED SHOT" (Gaumont).

It is doubtful if even the arranger can tell what this picture is about. It is supposed to be of French construction; so, of course, there is honor at stake, the customary duel and the choosing of apparent death to uphold the tradition of the noble family, the man being saved by the timely appeal of his little son. It would take more than a geographical survey and a historical research to straighten out the plot.

"THE LITTLE MOTHER" (Kalem).

Farm life is depicted with excellent results. One goes back to nature when seeing such exceptionally good pictures of country life. The atmosphere is so real that the audience becomes so wrapped up in it that the gist of the story is almost lost. However, there is a love theme, and though the "little mother" places the wrong construction on a gallant action of her rural sweetheart, there is a happy finale.

"THE SERGEANT" (Selig).

Worth the price of several admissions. If one doesn't care a rap about the plot, he can find ample entertainment in viewing the picturesque natural scenery which the camera has caught with fine effect. The Sergeant is shown swimming the rapids, and he covers some distance before he lands. The scenes are supposed to be laid in the Yosemite Valley.

"LOVE'S OLD SWEET SONG" (Lubin).

A man's life and a woman's happiness hang by a thread. It is the old love song. The photography is unusually good, and the farm scenes realistically reproduced. The picture can't help but entertain.

"THE OATH AND THE MAN" (Biograph).

There is plenty of bluster about the picture, which shows what a band of revolutionists may do if their leader is of Christian faith. The film reminds one of scenes in "The Christian." When the film makers fail to find a suitable Wild West, suicide or ancient comic subject they fall back on the French revolution. In "The Oath and the Man" there is one clear point: be good if you have to stir up a revolution to do it.

"REDHAM'S ORPHANAGE FESTIVAL 1910" (Gaumont).

Something unusual. The children go through all sorts of maneuvers, evolutions and formations with all the precision of a finely trained army. The boys are shown first in physical culture drill, and after they go through many military steps the girls give a faultless exhibition of training. The groupings and tableaux are cleverly arranged. The photography is good and the picture decidedly interesting.

"THE SUNKEN SUBMARINE" (Gaumont).

The title is misleading. One thinks he will see something that will rival the shipwreck scene in "Brewster's Millions," but there's nothing doing. In fact, there is nothing to the film but a few scenes showing a woman's grief on hearing of her son's death and subsequent joy when he returns alive. The picture is a blank as far as entertainment is concerned.

"MAN IS ABSENT-MINDED" (Pathe).

This film is disappointing as far as creating much laughter is concerned. An absent-minded young man gets into hot water with his sweetheart by sending her father a letter which he intended for a dog fancier. He gets a reception when arriving home, his prospective father-in-law drenching him with a pail of water. The comedy is exaggerated.

"COLOMBO AND ITS ENVIRONS" (Pathe).

If the Pathe firm would continue to turn out more educational and natural scenic films, its output would be more appreciated by the American audiences. This latest colored picture will be enjoyed anywhere, as it shows the streets of Ceylon, India, with their motley crowds, curious vehicles and ox teams. Men and women of that Oriental section appear in native garb. The photography is excellent.

"THE OLD SWIMMING HOLE" (Selig).

Brings to mind James Whitcomb Riley's "Ole Swimm'n' Hole" poem. While the bathing place of the boys in this picture is more sandy, beachy and shallower than the one Riley wrote about, it answers its purpose, and the audience forgets about the trouble between the old war veteran and his good-for-nothing nephew, who robs him of his pension money in watching the boyish antics of the swimming band which continually harass an outside youth. The leader of the band is a capital little actor. The chase through the cornfield is well arranged, the photography being good.

"ROSE O' SALEM TOWN" (Biograph).

Torture of a young woman and her mother by Puritan fanatics, who let their superstition run wild and heed the words of a prejudiced member of their religious faith, is the principal theme. There is the maid of the sea who is loved by the young trapper. A hypocritical Puritan forces his attentions upon her. She repulses him. A great injustice follows, the girl and her mother being condemned to be burned at the stake. The mother perishes, but the trapper and friendly Indians rescue the girl. The saving of the girl is the best scene in the picture.

"THE QUARREL" (Gaumont).

A case of theft wherein a deserted woman and little son are taken back to the heart of the man who caused all the trouble. A good-natured, bowdlered plumber renders invaluable aid to the poverty-stricken woman and while working in the home of the husband, whom he had previously recognized, pries open a locked drawer and secures some valuable papers which he turns over to the heart-broken wife. When the police hunt down the thief, they learn the motive. All ends well. Photographically the picture is excellent.

"HANK AND LANK" (Essanay).

This moving picture reproduction of the "Jaw and Mutt" characters is as dry as a camp-meeting sermon. There is not a genuine laugh in its entire construction, and whoever is responsible for its arrangement must have had a sore funny-bone.

"CURING A MASHER" (Essanay).

The idea of taming the bold, young "masher" is dished out in another form. The laughter comes at intervals. The flirtatious man is pressed into service as a bundle boy and manages to get a lot of things up several flights of stairs only to be introduced to the girl's husband.

"THE FOOTLIGHTS OR THE FARM" (Edison).

Not much to the story. A country girl goes to the city to seek fame on the stage. She fails in her errand, but her rural sweetheart is waiting at the stage door to take her back to the old farm environment. The dramatic agency scenes are partly true to life. Not much acting is required from the principals. The picture of the little calf being watered in the barn door is a redeeming feature.

"TOO MUCH WATER" (Gaumont).

There is originality and laughter in this picture. The hand of the illusionist works in harmony with nature's efforts. A man lives in fear of being swept away by high water and sleeps with ransacked mind, seeing himself fighting to escape. The slide in the boat from his room to a big water tank is funny. In fact, the whole picture is funny.

"OVER MOUNTAIN PASSES" (Edison).

An interesting picture showing how copper is transported from the mines in the Andes to the docks in Peru on the backs of llamas, animals that do the work of horses. Photographically the exhibit is immense. The picture will make a big hit with school children.

"THE HOODOO" (Pathe).

Subdued merriment finally breaks forth into hearty laughter as the story of the young man with the little status of an Indian dog, which at first causes him ill luck and later brings him fortune, and his efforts to get rid of it, is told. Of course, Pathe has his usual "chase," but this time has arranged it in a funny manner. The picture will fit in anywhere.

AMERICAN.

(Estimated Cost of Show, \$4,550.)

The bill at the American this week doesn't show its cost, nor did it draw patronage Monday night commensurate with the gross price.

The program has three or four good acts out of the nine. The majority of these are in the second half. Europe is written all over the program. If there were not quite so much foreign tint to the performance, it would have been a better show.

Two English acts, one new "Scrooge"; (New Acts) and Wish Wynne (second week) made the big noise in applause. Wilfred Clarke and Co. in "What Will Happen Next," again demonstrated that for good playing, rapid action and laughable comedy, Mr. Clarke's well tried farce is a leader. Opening after the intermission, with that handicapping, the sketch secured the laughing hit. Pauline, closing the show, was the other big comedy number.

The first half was shifted about from the programing and even then went all to pieces. Le Freya (New Acts) was sent to "No. 4" from "No. 2" to save the act if it had any merit. Will Van Allen (New Acts) and another foreigner was placed "No. 2" where he slowed up the show. Harper, Smith and Co., colored, with no change in their turn, were taken out of the position the Clarke sketch occupied, and given "No. 3" to start things after Van Allen. The colored trio had natural difficulty. Following Le Freya next, a quiet, unimposing act, Billy Dillon had to go against the odds with his singing, employing one new song. Bill did well enough but would not take an encore, not feeling in the best of condition. Closing the first half, "Scrooge" made a howling applause hit.

In the second part, coming after the lively farcical sketch, Wish Wynne duplicated for another speech-to-applause with her recitations and character songs. "The Country Girl" and "The London School Girl," Miss Wynne's two real character hits, are her best. She does not loom up in "straight" recitations a la "disease" though costumed, especially for the "Pierrot." Miss Wynne should only go in for characters of the types now presented. Her "London School Girl" is a better piece of work than Harry Lauder's "Softest of the Family." Lauder has comedy in make-up, motion, props and "business" for assistance. Miss Wynne merely employs expression of face and voice with the excellent lyrics.

It must be the Fates which ordain a vast surplussage of press matter for a Cissie Curlette, but permits an artist of Wish Wynne's stamp to almost pass unnoticed in preliminary "booming." Miss Curlette's "flop," however, was sufficiently genuine to discourage almost any promoter or "picker."

Pauline is carrying about twenty-three boys, going through the same routine. It is still as laughable as ever, and Pauline re-asserts himself as an A1 showman.

Time.

COLONIAL.

(Estimated Cost of Show, \$3,350.)

There was at least one distinct novelty at this house this week. That was the opportunity to see the headliner on the bill open the second part. "On the House-Top" was the turn. It was billed above Laddie Cliff and Bert Coote and Co. The only other new feature programed was the American debut of the English mimic George Newburn (New Acts).

The audience at the upper Broadway vaudeville house Monday night was one that was extraordinarily "cold." It was not until Howard and North came on (second after the intermission) that they really awoke.

The Three McGradys opened the show with a novelty offering, consisting of juggling, balancing and archery. In the early position they managed passingly well, being followed by the Amsterdam Quartet, a straight singing four who did two medleys and two straight numbers. The first laugh of the evening was earned by the Charles Ahearn Troupe of comedy cyclists.

George Newburn was "No. 4," and next, closing the first part, came Bert Coote and Co., who returned from a tour abroad. Coote, as Harold Tapsley Framington in "A Lamb in Wall

Commencing with this issue, estimates of the weekly cost of the vaudeville shows in New York City will be made by VARIETY's reviewers. "Small Time" houses may be excepted.

In no instance is the individual salary of an act to be quoted or estimated upon in the review.

Street," is as assiduously funny as ever. The little playlet, still cleverly portrayed, did nicely in the best spot.

"On a Housetop" opened the second part. The stage manager has been busy during the past week with a pruning knife. The result is that seven minutes are off the running time of this act. One of the numbers has been cut out and the action is a little more brisk. But still there is something lacking that is necessary to make this offering the success former Lasky productions have been.

Howard and North in "Those Were the Happy Days," delivered laugh after laugh during the twenty minutes that they held the stage. Their act is as genuinely funny as ever, and they were the first on the bill to be unanimously accorded an encore.

Then came the real hit of the show in Laddie Cliff, the little English singer and dancer, who "cleaned up" in the full sense of the phrase, being forced to make a speech at the close of his turn.

The Four Readings ended the show. Their acrobatic work is as wonderful now as it has been heretofore. In the closing position they were almost as big a hit as Laddie.

Fred.

"Alaska or Bust" is a new comedy sketch Charles J. Burkhart has in preparation.

"In Seville" makes a new act Marion Garson is appearing in, supported by a company.

LONDON COLISEUM.

London, Sept. 20.

Sarah Bernhardt started her month's engagement last week at the Coliseum, her first venture in vaudeville. To say the actress was successful would be too mild. Bernhardt appeared about 9:30. It was five minutes later before she could start acting. The reception was tremendous and the actress held the house absolutely still throughout her entire performance. "L'Aiglon," or rather an act from that play, was the subject selected. The sketch was beautifully staged and the piece very interesting. At the finish Bernhardt was kept bowing until the curtains had risen and fallen thirteen times, amid cheers of the audience. It was a great scene, and Bernhardt probably holds the record hit at the big hall.

Montgomery and Moore were in a good spot, closing the first part. They were a solid hit all the way, receiving a reception before and after. The pair surely have become Coliseum favorites.

Fred Russell, the ventriliquist, on rather early, also pulled down a hit. His "smoking dummy" was a big surprise to the "awell" part of the Bernhardt audience. The ventriliquist has a nicely framed-up act and fitted into the big program admirably.

HAMMERSTEIN'S.

(Estimated Cost of Show, \$3,825.)

Some dandy good show at Hammerstein's this week. It starts with a rush and never stops until eight bulky numbers have been seen, and just as many hits recorded. The bill could not have been placed better and no one on the program has an objection coming, not even the first two numbers, which in this bill are not simply there to "fill in." The house Monday night seemed to know that the show was good, for it filled very early.

Gus Edwards "Song Revue," must be handed some of the credit for the big attendance, and it was a big attendance despite the very warm weather. Gus' new show is one dandy big vaudeville number with plenty of life, lots of novelty, pretty scenery, a host of good looking "kiddies," and many bright costumes. One small criticism is that Gus should drop the "cello" imitation. It's good but it doesn't belong. Aside from this there is nothing to offer but praise. Several of the numbers are worthy of Broadway productions. "Jimmy Valentine" is a hummer, closely followed by "Rosa Rigoletto," an Italian number in which Gus is backed up by the girls in peachy costumes. The finale is also good and is a befitting finish to a winning act.

The Cycling Burnetts, a two-man riding act, started the bill off at wonderful speed. It is not an easy matter for a cycling act to get them going in these days, but the Burnetts did the trick. The comedian is about the best performer on one wheel seen. The team riding does the rest.

The Amoros Sisters have gone back to the two-act. This is where they belong. The girls do quite enough on their own, without a third member. A little of everything makes up the specialty. Singing, dancing, acrobatic and trapeze work all figure. The aerial work of one of the sisters and the ground tumbling of the other are the features. The ground tumbler has a little comedy that she might carry a bit further. The Amoros are a good live number and will be welcomed wherever they show.

Adele Ritchie opened after the intermission and did not suffer any through the spot. The audience were all seated when she appeared, receiving the Dresden China one with open arms. Miss Ritchie has changed her repertoire entirely since at the Fifth Ave. Although the new songs do not make as good a collection, they passed her through finely. "Winter" gives her a dandy start and also allows an opportunity for showing something in winter wear. Adele is doing a real act for vaudeville.

Conroy and Le Maire picked up a bunch of laughs. They have worked out a great finish in the "pinochle argument," for even though one does not understand the game, the argument amongst the orchestra and the "plants" in the box, worked just to the proper pitch, cannot help but bring laughs.

Others who helped to make the program one big winner were Ruby Raymond and Co., and E. Frederick Hawley and Co., both scoring strongly; also Hedges Bros. and Jacobson, New Acts.

Dash.

Riccabonna's Horses open on the Pantages' Circuit at Detroit Oct. 9, placed through Louis Pincus, New York.

A big "United act" has been figuring with the Morris people for a week back.

JOLLY GIRLS.

"The Jolly Girls" is a poor sample of up-to-date burlesque. The surroundings, dressing, scenery and production generally looked for are entirely missing. Considering that, the company do fairly well. Almost every principal in the show is in the olio. The principal comedian or at least the one who makes himself the principal by his work is the comedy end of a bicycle act. It is not strange therefore that the olio stands out most prominently after watching the three-hour entertainment.

"The Flying Man from Mexico" and "An Irish Pasha" are the two pieces with the same characters in each. The former derives its title from the one really funny bit in the first half. It is the old wire-attached idea, used by several comedy acrobatic teams, but capably worked, brings the laughs in howls. The bit only lasts about three minutes. It could probably be strung out through the whole piece, which would make the opening worth while and give a reason for the name.

Aside from this the comedy doesn't get very far in either of the pieces. There is much familiar business indulged in. Some of it which got over at the Bronx will never be heard from in another house.

The comedians all take things too deliberately, slowing down the action of the pieces unnecessarily. An Irishman and tramp in the first part are the comedy characters while the Irishman holds good for the second half, with the tramp changed to a rube sheriff. A boxing bout in the opening piece could also be made funny if a little judgment were shown. The thing is carried out too far as it stands. It is also hindered by the comedian expectorating water all over the stage and making a general muss. This "spitting" seems to be popular on the Western Wheel this season. Four out of five shows seen have used it. It's silly for anyone to believe it funny.

A bit of business used in the second half also received big returns. It is the same bit that Bonita and Lew Hearn are using in vaudeville. It is well enough done, but the "imaginary person" is worn threadbare and then some. All this doesn't sound so bad for the comedy, but it would be impossible to think of all the bits attempted that didn't get over.

The numbers, the girls, and the dressing will not bear close scrutiny. The girls make as poor a chorus as has been seen. Working indifferently, when they had anything to do, which was seldom, they did the numbers more harm than good. They haven't been handed much in the clothes department, but the one or two pretty costumes shown never have a chance through the way they are worn. Perhaps all the blame cannot be placed upon the girls, for they do not seem to have had much drilling.

The finale of the first part is not at all bad for a flag arrangement. The girls look better in tights than in dresses and they put a little life into the drill which gets a curtain or two. "Chinatown Rag" also received several encores, with little reason. It was not particularly well done. "Back-

to the Bleachers for Mine" a baseball number with the girls throwing balls into the audience was the real number hit, not for anything in it but simply the idea of the girls playing ball with the bunch. Even this was not over well done. After a couple of encores there were no more balls, so the fun had to stop. As long as the number was put on the girls should have been given as many as they liked for it was the only time during the evening that they came up to breathe. "Isn't That Enough For You?" a sextet, caught several encores which were coming to it.

Tony Kennedy is the main string. Tony wrote the pieces, staged them and never forgot that Tony was to play in them, for he is on the stage almost continuously. He is a good Irishman of the thick voiced type, but not strong enough to be on the stage all the time. Working with a good comedian or two, he would pass along alright, but on his own he is not a success. Besides appearing in the pieces, he is also seen in the olio where he works "straight," not doing as well as in the Irish character.

Bill Armstrong, of the Three Armstrongs, a comedy bicycle act, takes it all away from Kennedy in the opener. Armstrong as an eccentric tramp is really very funny and were he handed the material to work with, would have no trouble in filling the bill. It was Armstrong who did the "wire," the big laugh of the show. In the second act as a rube sheriff, Armstrong is all wrong. The part doesn't belong, and he is too good to be wasted on a minor role.

The other two Armstrongs figured in the pieces also, one as a bellboy, and the other playing "straight." The "straight" is a bit self conscious at times becoming a trifle cissyfied, due to this probably. The bellboy brings a laugh now and again with out interfering. Geo. DeBar leads a couple of numbers nicely, but he is not a regular actor.

The show is lacking female principals. Beatrice Harlowe is the leader. Beatrice looms up above everybody in the show. She works hard all the time, interjects plenty of life, and even gets to soubret work to pull things up a trifle. Beatrice looks well all the time, although not dressing as elaborately as others seen this season. Miss Harlowe is really doing more than is good for her and not getting all that she should. A nice voice is misused in a couple of "rag" numbers that she leads.

Luella Temple, a sort of soubret, is another principal. Luella begins to grow likeable toward the end of the show. She is a plump little woman with a "kid" voice, and could be real cute if she had half a chance but she just seems to be growing careless or it may be her way. Grace Patton, the other principal, had little or nothing to do. She appeared in a couple of the numbers, although never leading alone.

Nancy Simsson opened the olio with Scotch songs, finishing with a "fling." Nancy is alright in her present position.

Tony Kennedy and Co. played a comedy sketch called "My Wife Won't

NEMO.

At the opening of the Nemo, the latest addition to the William Fox circuit of "pop" houses in New York, there were seven acts on the bill. The show, while containing no startling "big time" feature such as might be expected at a new house, was all that could be desired and the audience seemed pleased with the offering.

The headline position seemed to have been given to a dramatic playlet entitled "For Her Husband's Sake" (New Acts), which had to take second place in the hearts of the audience, who bestowed their favor upon Ellmore Palmer, a singing comedienne. She delivered three numbers in an inimitable manner, taking four bows after her last and being forced to sing an encore.

The Wangdoodle Four, colored, were in the closing position. The comedian of the quartet is a hard worker, and the one who pulls the act through, even on the "small time."

Barry and Frank, Homer and Brand, Burns and Lawrence, Amazon Trio (New Acts), made up the balance of the program.

MANHATTAN.

The first of the week the Manhattan show gave immense satisfaction. The illustrated songs, and the moving pictures were liked. Manager Gane has the first run product of the General Film Company, featuring them daily.

Elsa Ford and her "Buster Brown" clothes and airs were enjoyed. She has typical "kid" mannerisms. While her voice will never land her on the big time, she may advance with a partner or land in musical comedy. Elsa looks neat in her "Buster" suit. She sang three songs and "kidded" the house drummer besides. The girl would find breathing exercises beneficial. Will Campbell (New Acts) juggled his way into favor. The Dunn Sisters pleased with singing and dancing. One dresses in boy's clothes and recites, "Gee, Ain't It Tough to Be Broke, Dead Broke" under the spotlight, singing the chorus. She makes a quick return and clog dances effectively. The other "sister" does well with her solo. She makes one change from a pink soubret to a pretty light blue dress.

Howard Truesdell and Co. (two women and a man) kept the audience laughing with the amusing situations in their act "A Corner in Hair." Truesdell has lost none of his former comedy spirit and is well supported.

Echo and Dupree got a good start with singing and dancing, and closed strong, receiving considerable applause. The man does good comedy work. The Musical Marks (New Acts.)

Let Me?" a sketch brought over by an English artist and played around here in vaudeville, under the same name. It has no value, by whoever played. Miss Harlowe sang three or four songs and did real well. Singing songs that are not the best for her voice.

The Three Armstrongs finished off the regular olio with a good comedy bicycle act.

Dash.

MAJESTIC.

A splendid bill was on view at the Majestic the first half of the week, the Loew office putting over a well-balanced show.

Seymour and Burns (New Acts) had the opening position and did fairly well. Anna Bernard (New Acts) was enthusiastically received.

Darwin Karr and Co. in the ludicrous sketch "Fake," in which there is a furniture deception through slipping covers over four persons, had the house in an uproar at the finish. Karr has omitted the role of the tailor, shortening the act. The Majestic regulars seemed to like the noisy finish, laughed heartily and applauded vigorously. The character of old man, hard of hearing, was well handled.

Alf Ripon, ventriloquist, scored. There has been little change in his act from last year, Ripon employing the same comedy routine with his Scotch-suited single "dummy." The telegram bit, with the silent period well worked up, proved amusing. Ripon appeared in Highlander costume.

The Fondellers (New Acts).

The illustrated song was "Good Bye, Betty Brown," excellently rendered by a young woman with a pleasing voice. It has a swinging march chorus and encores were in demand. There was a clean run of motion pictures, and none marred the taste of the audience.

DEWEY.

The combination of vaudeville and newly released pictures keeps the Dewey filled.

The bill proved attractive. The biggest laugh-getter was the act by L. M. Hunt and Co. The one that got the most applause was offered by the Gordons, Harry and Bert.

Belle Hastings is a contortionist, bending and twisting. Her act made good. Heuston and Ormsted offer a light comedy sketch in which a poor young artist finally wins the love of a wealthy young girl. A little comedy went big with the front row occupants. The principals do not speak loudly enough. The sketch is of "small time" calibre.

Frechelte and Fregone (New Acts) pleased.

L. M. Hunt and Co. in "The Noblest Roman of Them," of the same character as the Roman travesty offered by the Leonards. It has enough originality through the funny lines to make it go. It kept the house in an uproar.

Harry and Bert Gordon as the singing schoolboys proved a "clean up." The boys sing fairly well, but are inclined to monopolize the stage. The act needs shortening. It will have no trouble in making good on the smaller time.

Charley Case traveled some last week. When he finished his Winnipeg date he started for the American, Chicago. He was told, upon arrival in Windytown, that he was wanted at the American, Omaha. Thither he chased and when he got there was told that there had been no preparation for placing him on the bill. Back to Chicago went Charles and stayed there until Morris opened him last Monday at the American, Stockyardville.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

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CHICAGO

VARIETY'S CHICAGO OFFICE:
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Advertisements and News Will Be Accepted at the Chicago Office, for the Current Issue of VARIETY, Until 10 o'clock Thursday Morning.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—At this house, where the strangest of vaudeville happenings are wont to transpire, something near phenomenal is occurring this week. The headline attraction is not only "making good," but is "cleaning up" the show. Bayes and Norworth, singing a trick which eight out of ten headliners have failed to accomplish during the past six months. They are doing closing the show with a dandy act. This week's bill is almost as good as last week's, near classic in vaudeville bookings. The Elliotts, harp and instrumental specialists, open a poem, apt to gain reward for their merits. In second place, Knight and Draway offer a mighty neat singing and talking act, with melody the predominating factor in the issue. Burns and Fulton have third position for their clothes changes and many types of dancing, all well executed. The acrobatic dance and contortion finish is a fine example of recklessness, bringing in a hearty encore for the excellent act. Diero is putting a novel style of concertina playing, the instrument being operated by keys resembling the ivories of a piano. He is a skillful musician and scored a substantial hit. "Hennfoot Corners" brings Mr. and Mrs. Jimmy Barry into entertaining evidence. Jimmy's clever comedy and Josie's fine aid in "swell" clothes developed a number much appreciated. The Victoria Four have the equal of the best straight singing quartets heard out this way in half a year. They are clean and neat in appearance and all have fine voices, which blend melodiously. Bird Millman's specialty has seventh place. Miss Millman, not fully recovered from a previous fall, started to work Monday afternoon, but had not progressed far until she found herself unable to continue, and was forced to retire. An understudy took up her work, to continue, presumably, for the engagement. Carson and Willard acted heavily with their clever talking act. Keep the laughs going, and closed strong with parodies and burlesque dancing. Following Bayes and Norworth, the excellent animal display by Max Gruber ends the proceeding. The committee of bookers in the East is battling a mighty high average.

WALT.

AMERICAN (Wm. Morris, mgr. and agent).—Monday was another day of shifts and changes. At night the bill was changed without two acts which had appeared in the afternoon. "The Girl in the Balloon" did not appear on the index board at night, but opened after intermission and got fresh with spectators in the first three rows. As an act the "balloon" thing doesn't fly very high. Adelaide Kelm and company missed the matinee through the delay in coming from Omaha. She closed the first half in the evening and scored one of the three hits in that section. Brenck's Models were listed, but did not show on the stage, a good part of the audience remaining through the pictures in the hope of seeing the posers. Charley Cass and his band played the show as the evening bill finally stood, and with his irresistible comedy methods put his talk over the footlights to sure-fire laughs. Roy Harding (new acts) followed the gas-bag girl. The record of shifts and changes completed, it's time to say that Cadieux opened the show with high-wire displays. Musical Tones in second with small-time banjo and telephone act. He banjoed better than he xylophoned. The Delaur Trio, singing grand opera selections in the original tongue, put across a real hit, five bows following the demonstrations of appreciation which the audience united in. The young girl of the trio has a voice of phenomenal range and tone of rare purity. The other women and the man in the act also display fine voices. But it was the girl who pulled down the hit, a perfect storm of applause following her solo. Singing act followed singing act when Frederick V. Bowers, his "picks" and bulldog responded to the welcoming applause his name received. Bowers made it five straight, one verse and chorus to a song, cleaning up quick and sure. If any male singer of miscellaneous songs thinks he is as good as Bowers, let him rack up against the American audience and find out. He must go some to convince these listeners, who like Frederick better than any other vaudeville singer. In his second week, tells the story of the show's real clean up. In his speech he made mention of his prospective return in a play. He can come back with a medicine show—just so he comes back. The business was badly off in the evening. It may be said that the introduction of inferior and experimental acts before the opening matinee crowds hurt the attendance.

WALT.

TREVETT (S. W. Quin, mgr.; agent, W. V. A.).—Six of the eight acts, Tuesday evening, ran largely to comedy, making it a laughing bill, much enjoyed. The Lewin Martel Trio, expert xylophone players, opened, and the snappy and skillful acrobatics of the Heras Family closed the show. Grace Orma, in second place, opened the laughs in easy fashion, with monolog filling between two well-rendered songs. Gavin and Platt's delightful singing voices were heard to advantage in a comedy act which brought loads of on

laughs and a strong applause finish. A third number in the vocal line closed before intermission, with the Bohemian Quintet pulling down great applause for harmony and some laughs with mild comedy. The singing holds the act strong in favor, with little value to the humor. Opening after recess, Yackley and Bunnell introduced a musical act through new avenues, and made one of the big hits of the show. "Breaking It In" is the title for the clever interlude, and although the bare stage has served many purposes, it has never been made more logically introduced than in this instance. There is a laugh every few seconds, thanks to the comedians' good timing and the bright ideas for a play. Another all-laughter inning was pulled by Barnes and King with burlesque magic. Barnes providing sufficient mystery to hold attention, while King kicked up the merriment through the most effective sort of comedy method. After all the other laugh-getters, Harry Webb happened along and easily came into his own, topping off with a ballad of sentiment well negotiated. Applauded for bows and a speech.

WALT.

STAR (T. J. Carmody, mgr.; agent, W. V. A.).—The return to a full week's show seems to have benefited business much. Wednesday evening there was a fine house and the show went with many laughs attendant. Particularly in favor with the audience were Frank Milton and De Long Sisters, who gave "Twenty Minutes Layover at Alfalfa Junction" to almost incessant laughter. It's the best "three-act" seen in the digging for some time. The lines are witty, the trick business is funny and Milton plays the handy man around the railroad station with much uncton. The Girls supply class, with good wardrobe and nice appearance. When the act gets east the wise ones will have something to talk about. Byers and Hermann supplied another happy inning with a contortion act which stands alone in its class. The Havelocks with a showy juggling act offered a splendid opener. Art Adair started the early laughs with his musical monolog and character drawing following, with a hit record. Illustrated songs with Flo Jacobson, caroling act in the second half of the show. Then came Clement DeLion's mystifying and marvelous manipulations of billiard balls. Austin Bros. burlesqued, rough housed and slambanged the proceeding with lots of laughter cheering them on and giving way to Leo Beer's piano, scored heavily.

WALT.

FOLLY (John A. Pennessy, mgr.).—The second of Gordon & North's attractions turned up here Sunday afternoon. "The Passing Show" is in many scenic respects a greater novelty outfit than "The World of Pleasure"; its principals are for the most part capable in interpretation and the chorus people are industrious and frequently equipped. In the matter of vocal fitness the company is sadly lacking. As a scenic and sight display the present offering is an easy second among the burlesque shows which have previously competed at this house with "The World of Pleasure." Many extra stage hands and light men are required to produce effects and for this week the orchestra (already a considerable band of harmonists) includes several additions. It is fortunate that the instrumental uplift is so competent, for the singing would leave the musical element still more greatly lacking were it not for the splendid strength the orchestra gives to the score. Don Roth is credited on the program with the book. Ed Ray the lyrics and Leo Edwards the book. In capable hands the Edwards contribution would set "The Passing Show" at the head of the Folly's list. The book in its early pages makes halting progress, but the second half makes up for what the opening section lacks in comedy and activities. Scenically the production is excellent, some of the five different scenes being as pretty as have been shown here this season. There is an over-reaching for scenic effect in the change from "one" to full stage in the first part, and the result is a dead wall right where the show can least be supported. The front scene shows a railroad station interior and the draw-off discloses a train at night, curving away in the distance. The immediate foreground car contains girls in the windows continuing a chorus which has built up to the change. While the effect is pretty and an oddity, it becomes a matter of opinion whether it is good enough to make the subsequent wall worth while. An especially pretty drop and scene before it shows a "board-walk" and a vista of ocean, used as a setting for the last half of the performance. A third noticeably effective scene forms a part of the opening section of the show when a banquet room with tables spread in a horse-shoe form serves as a pretty sight feature. It is not until this scene that much action, save in development of the story, is at hand. Considerable good comedy of a noisy and rough-and-tumble sort serves here to save the early section of the show; but it does not come until the quarters of an hour have been spent in mildly diverting scenes and "sight" feature of the early part is an Ama-

times of some shimmering stuff which deflects the vari-colored lights when thrown upon the marchers with brilliant and beautiful effects. Marion J. Benson is exposed to view as the most conspicuous figure in the march scene, coaxed from neck to toe in an unbroken surface of white skin-tights, a contrast bringing her physical charms into stunning relief. Alfred Golden and Dora Andrea make passing good in a series of glides and whirls on the full stage; Mae Rose and Cecelia Sylvester, with some pretty chorus effects in the number, lend activities to bring the parade to the first part through to a novel finale. The close comes when four see-saw boards are shoved onto the stage and down as far front as the supports can be rolled; girls sit astride the ends and stand in the middle, the ones who careen up and down over the heads of the orchestra distributing carnations. The encore shows the contraptions electrically lighted, with pretty effect.

The second part has good comedy, Sam Sidman and Chas. Drew have a "Dutch and Irish" bout, lasting for the best part of an hour, with Ben Byron feeding as the "straight" Sidman in evidence frequently, and always with results. The chorus at all times a potent factor in maintaining the interest, have the best "number" of the show in a Boweryized "Apache" dance which stirred the audience to enthusiastic applause. "Neath the Old Palm Tree," led by Miss Sylvester, is a prettily staged and a discretely accomplished number in which three of the chorus are cataloged for "imitations." The "Joe Welch girl" handled her assignment the best of the lot and received as reward a hearty recall; but the other impersonations were not even reminders. An interlude affording novelty in execution provided a disrobing incident among new lines. The chorus of each verse, each of the four girls an article of apparel, chorus men assisting in the action, until when the verses are all sung the girls stand for a brief second in body-length tights. The encores bring the girls across the darkened stage, marching demurely as the spots are flashed to give quick glimpses of frank display. The audience made the girls tramp five times across. The finale of the show finds the chorus engaged in building a "battle-ship" for a patriotic finale. A novel piece of "business" turned up in an electrical arrangement used in scene between Sidman and Miss Benson. At one time the young woman flashed electricity from her finger tips, and eventually for comedy effect the same power was transferred to Sidman. Good stuff. In spite of the scenic, electrical and "business" features of the performance, the beauties of its costuming and the many novelties afforded the value of these added details. The show has been greatly impaired because principals and chorus fell short in vocal efforts. There was not one really good voice distinguishable at any time. A chorus man committed barbarous assault upon the music of what would have been a pretty number, with a half-dozen girls doing "a little" of the music. A fine example of discord and off-key shouting making the end of the incident a welcome relief from the annoyance. Miss Sylvester has much of the number work thrust upon her, but the quality of her voice is minus and in quantity decidedly limited. The one girl who stood out conspicuously superior in the first place, the company was Mae Rose. She is, in the first place, a mighty pretty girl; her voice is the best of the lot and she is a pudgy bundle of vivacity and willingness. Helen Morris was excellent in the "straight" role assigned to her. The chorus men are a busy lot, the many scenes and numbers involving them on the jump either as participants or stage clearers.

WALT.

STAR AND GARTER (Wm. Beebe, mgr.).—Manchester's "Cracker Jacks." In all particulars a most good little show. The combination of the individuality talent and accomplishments of Mollie Williams is the most potent contributing factor. She first appears in the olio in "Le Dance L'Enticement," translating its French title to Spanish environment. During the burlesque she appears in two numbers. In each of the three essays she covers herself with artistic glory. In her first appearance, Miss Williams' versatility is displayed in reminders of Anna Held which come closer to imitations than does the work of numerous specialists in the impersonation line. She has a personality which "keta across," her singing voice is good and pleasing, if not overly strong; her physical charms are a delight to the eye, and in the matter of costuming she is to be sincerely complimented. Passing to the other women of the company, Ruby Leoni and Fanny Vedder share with Miss Williams the honors for charm of face and form; but when it comes to costumes Miss Leoni makes a clean-up all over the place. She wears four beautiful gowns (one so stunning that she received a round of applause upon her appearance in it) and in two suits of costumes with tights she presents a picture radiantly beautiful. Miss Vedder is a statuesque double of Miss Leoni, when she dons tights and in several handsome gowns she becomes as a sight feature, entering with vivacity into the action several scenes. Miss Vedder and Miss Leoni lead numbers and are a great factor in the progress of splendid entertainment. Blanche Rose acquits herself with credit in a straight role, devoid of many opportunities. The comedy is in the hands of John Williams, John Jess Harvey Brooks and Frank Harcourt; they keep the laughs going almost incessantly. Williams and Jess being particularly effective in provoking merriment, without resort to anything but credible methods. "A Trial Marriage" is the opener and "The Devil" is the burlesque, an olio strong in quality being inserted between the two books. The numbers are beautifully costumed and Thos. F. Grady has worked out some attractive evolutions; the girls are hard workers and capable, too, adding no small share to the excellence of the program. Miss Williams stands out as the vaudeville features with her sketch. Williams and Brooks follow with

a talking act which serves to extract laughs a-plenty from new material. The Piroscoskis cleaned up the olio with their single and company juggling and object passing. Frank Harcourt closed the vaudeville intrude with a good "Rube" monologue.

WALT.

PRESIDENT (I. A. Levinson, mgr.; agent, William Morris).—For the first half of the week, the President steps into the 300 class with a good, wholesome and laughable show. Monday evening the audience were hardly allowed to catch their breath before the show was thrown into their laughing snells. Glotilde and Montrose opened with comedy acrobatics, which sent them away on a big band. Tom Brantford, on "No. 2," stopped the show. His comedy and monolog were sure fire. Fully two minutes were taken up in acknowledging the applause given him. Krogh and Francis again started uproars with their comedy sketch, "The Ward Heiler." Still the laughing spell did not break, for Chas. Nevins and Ada Gordon broke in with "Little Miss Manicure," which kept the house going. Miss Gordon, as the "scare-crow girl," must be given credit. Onetta closed the show with classic dances, highly appreciated. H. R.

LINDEN (Charles Hatch, mgr.; agent, William Morris).—A first-class bill at the Linden this week, headed by Little All Right and wife, who closed the show. They have a working good juggling act, and everything is worked quickly and easily. Mrs. All Right is a dandy looker, and acts as assistant for her husband, who handles the bulk of the work. They made a good impression in the late spot. Young and Brooks opened with a musical sketch that won favor. De Vere and Roth did nicely with singing. Leavitt and Bunmore, in "That Woman Next Door," easily hit the bit of the bill. Mr. Leavitt makes five character changes, all of which were quickly handled. Plenty of comedy and good acting sent them away to big applause. Forrester and Lloyd followed with a first-class singing act, which was well pleased. Flavio Bros. were billed, but did not appear.

H. R.

The Normal, a new 10-20 at 63d St. and Stewart Ave., managed by J. A. Young, opened 20, booked through the W. V. Association which also supplies bills for the Arch, two blocks away.

Preston, Raymond and Co., with "A Suspicious Wife," a new act just formed, started a chain of W. V. M. A. bookings last Monday, splitting this week with the Empire and Columbia, Milwaukee.

The comedy will come to life for a second time 10, managed by F. W. Hartman, for a corporation comprising several managers associated with the W. V. A. Sittner's, just across North Ave., is preparing for the opposition by booking a delegation of headliners to top his bills for several weeks to come.

Houston and Kirby and Manion and Hall had a difficulty in properly celebrating Hall's birthday during the date the four were in Leavenworth recently. They had been together on the same bills for three weeks previous. Manion gave his partner a watch. When the party started out to "wet it" after the show, they discovered that a "dry" town in Kansas these days means a place with the lid on. Before returning from a trip across the Missouri State line the next day's matinee was ready to start.

The Raymond Sisters have separated for this season, owing to Carrie having taken seriously ill last week in Cincinnati, where she is still confined in a hospital. As soon as sufficiently recovered, Carrie will go home to Philadelphia and rest until next season, when the sisters will again appear in vaudeville. Meanwhile Dot Raymond has signed as soubrette with Geo. Beach's Comedy Co.

One of the 10-20's managers hereabouts pulled a new one on Barrett and Matthews recently. Their prop list for "The Battle of Wounded Knee" a pretty long one, and when Matthews arrived a half hour late for rehearsal there were none of the props in sight. Upon approaching the manager with an inquiry as to where the stuff was this reply was forthcoming: "When you don't come to rehearsal on time I hold the paper in my hand so long that I lose it when I want to give it to my man."

Chas. E. Bray is putting into operation a system of publicity help for the small time managers booking through the Association. Bert Cortelyou is the press agent. He supplies timely write-ups and readers to be used either in the newspapers or house programs, telling something about the system of booking that particular house, where the acts come from, what they do and in a general way to form the public on the vaudeville proposition. It is intended to not alone "boost" the local house, but puts in a good word for the Association and its system.

The Brothers Couper, advertised far and wide to be an all-week feature of the President program this week, were compelled to cancel that date at the eleventh hour, and to also forgo a place as the feature of a Morris-booked program at Orchestra Hall for the Policemen's Benefit, next week. Oscar Hammerstein drafted Harry for rehearsals.

Dave Hechler came up from Evansville last week, where he is temporarily replacing the creditable Carson, to attend the bedside of his father, taken suddenly ill. When his father's condition sufficiently improved he returned to Evansville where he is to remain for a few weeks before returning to his former position in the Maple Theatre Building, Chicago.

Genevieve Victoria returns to vaudeville for the first time since being discharged from a local hospital last spring playing the Linden.

"STOP! STOP! STOP!"

(COME OVER AND LOVE ME SOME MORE")

A Novelty By IRVING BERLIN

This Song will be the Biggest HIT We've Ever Published

"SWEET ITALIAN LOVE"

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The Best Italian Love Song Ever Written

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"IS THERE ANYTHING ELSE I CAN DO FOR YOU?"

By BERLIN and SNYDER
An Artistic Conversational Song

"YIDDISHA EYES"

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Another One of BERLIN'S GREAT CHARACTER SONGS

"HIDE BY THE LIGHT OF THE MOON"

A BEAUTIFUL "MOON SONG," with a Great Swing to the Chorus

We Also Publish

"CALL ME UP SOME RAINY AFTERNOON" "GRIZZLY BEAR"
"THAT MESMERIZING MENDELSSOHN TUNE" "OGALALLA"
"DEAR MAME, I LOVE YOU"

"WHEN THE BLOOM IS ON THE HEATHER"

TED SNYDER COMPANY, Inc. MUSIC PUBLISHERS
Chicago Office, Oneonta Building, Chicago, Ill. 112 West 38th St., N. Y.
FRANK CLARK, Manager

AN ORIGINAL IDEA WITH AN ORIGINAL MELODY

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By G. HARRIS "Doc" WHITE

Now being Featured by such Headliners as STELLA MAYHEW, LOUISE DRESSER, "ARCADIA," KLARE DeVINE, the Longworths and hundreds of others

Great for Single, Duets, Trio or Quartets. A song that has class---and is accepted by Press and Public

VICTOR KREMER COMPANY 108-110 Randolph St., Chicago
NAT D. MANN, Gen. Mgr.

Frankie La Marche was compelled to cancel her Eastern time because of a telegram received while she was playing the Scenic Temple, Providence, to come to Chicago, as her mother was not expected to live.

The Haras, a skating act, have settled their differences with the Butterfield Circuit by accepting a re-routing of their act.

"The Girl and the Drummer" goes from the Grand to the Shubert, Boston, according to the latest move on the checker board.

Petrie and Lewis have dissolved their vaudeville partnership. Bert Lewis will do a single. Bill Petrie left town as a member of Rice & Cady's "Beauty Trust."

Ed Arganbright, manager of the Family, Indianapolis, has secured a lease of the old Coliseum, New Castle, and the Andre Opera House, Collinsville, towns in Indiana not far from Indianapolis, and will play vaudeville booked in conjunction with his original house through the W. V.

Bird Millman comes to the Majestic this week to resume operations after a lay-off of one week caused by injuries incident to a fall from the wire, she lost her Milwaukee week thereby.

Catherine Calvert will be the leading actress in "The Deep Purple" at the Princess next Monday evening, when Paul Armstrong and Wilson Mizner's dramatization of "The Badger Game" is made known.

The Morris fortnight of vaudeville for the Policemen's Benefit month started at Orchestra Hall last Sunday with Three Kelcey Sisters, Bertossi, and Archangel, Willie Hale and Bros., Ed. Blondell and Co., Whitehead and Grierson, Bunth and Rudd, W. J. McDermott and Four Bards.

Adolph Marks has returned from his European vacation trip. One of his first cases upon returning to local activities is a suit entered by Lee Krouse on behalf of Mile Lolita and Edward Campbell. Krause booked them for the Broadway, East St. Louis, last week, but upon arriving too late for the Monday matinee they were notified that they were canceled. Under advice they again reported for the night show, with the same result.

Dave and Percie Martin start their tour of the Orpheum time at the Mary Anderson, Louisville, this week.

Kramer and Ross, at the Trevett last week, started a route of twenty-two weeks W. V. A. time.

Irene Russell opened at Sloux City Monday for sixteen weeks of S-C time booked by Lee Krause.

The musical show line-up changed a little with this week's beginning when "The Girl of My Dreams" was succeeded at the Chicago Opera House Sunday night with the formal production of "Theresa, Be Mine"; and the local total of shows with songs was increased on the same evening by the arrival of "The Chocolate Soldier," at the Garrick. The dramatic showing within "The Loop" was reduced when Nazimova left the Garrick, but swapped the musical show "The Wife Tamers," at the Lyric, for the initial production of Chas. Klein's latest play, "The Gamblers." The radiant Lillian is at Powers' "In Search of a Sinner," and Clara Lipman stays at the Princess with "The Marriage of a Star."

"The Dollar Princess," at the Illinois, originally booked for eight has had its time extended to a full dozen weeks. "The Follies" at the Colonial may have its first booking of six weeks there extended to ten, also.

The Ice Palace at Van Buren and Paulina has made a decided hit. The artificial surface is crowded to its capacity nightly with a 25 cent scale of admission. There are spectators seats for 3,000 with nightly turnaways.

Information comes from Winnipeg that owing to a strike on the steel construction work the Orpheum will not be completed in time to open before March 1.

Sittner's headliners have caused much discussion. The local S-C office, touchy on its prerogative as the official Sittner bookers, say that through their agency Norman Friedenwald, the 10 per cent. free lance, has placed "The Operator," for 10; Adelaide Keime and Co., 17; and Josephine Sabel, 24. Conway and Leland, last week's headliners, were also booked by Friedenwald.

Roy Sebree may return to the hotel where he came from about Jan. 1 next, again assuming the position of manager. Meanwhile he is here in town devoting his attention to producing vaudeville acts. His first issue is now in rehearsal.—Nace Murray and the Stanley Sextet, including five girls.

Jean Jurende has retired from the "Rah Rah Boys" act and will be replaced by Lorna Jackson, who has been doing an "aeroplane" as a "single" in the East.

Rosalie is back in Chicago from her tour of the small towns in pocket-edition musical comedy. The troupe she is with is now understood to be playing a part of Gus Sun's time.

Col. Wm. Thompson, local manager of the American Music Hall, has been invited by a club of newspaper advertisers to address them at a luncheon they are to give one day this week for the special purpose of listening to the stage remarks of that veteran in theatrical advertising.

Sam J. Curtis and Co. are playing supplementary S-C bookings in this vicinity. Isabelle Crawford, formerly one of "The Blonde Type-writers," has joined the act, replacing Beatrice Derelle. This is to say nothing of a racoon which Sam joined out of the Pacific Coast as a mascot.

Harry J. Dunbar has been sued by Louis M. Brown, proprietor of the Arch, for \$80 liquidated damages for alleged breach of contract. Sol Lowenthal will see about it some day the current week.

Juggling Mathieus are of the opinion that reporters on the Davenport (Ia.) newspapers know just the right thing to say about the way their act goes with an audience.—Holman Bros., at Mt. Gilead, O., next week, will finish fourteen consecutive weeks of fair time, booked by the United Fairs Association. 10 they start the Morris time.—Lane, Goodwin and Lane, an act which holds the record for playing consecutive months in Chicago, have so far broken away from their old haunts as to be this week in Portsmouth and Norfolk, Va., booked by Norman Jefferies.—After May Samtery and Co. complete their present tour of S-C bookings they go to England to show their sketch, "The Hand That Rules."

Dave Jarrett, who has been in Texas since last July in the interest of the "Two Bills" Wild West, returned to his home in Chicago last Monday, finished for the season. He was employed a special representative of the show making local contracts, superintending opposition billing and making the railroad deals.

Last week Chicago and vicinity was alive with mind-readers and mystery acts. Mahtma tried a new specialty at the Chatterton, Bloomington; Count and Countess Chilo were at the

American; Ethel May was at the Lyda; Anna Eva Fay was elsewhere, and Mme. Gertrude took the train for the south to escape the psychic circuit. The streets were littered with bits of paper, the result of the shakies ones tearing up their secret correspondence for fear of its being read in their pockets by some of the second-sighters.

Frank Bush, having escaped the Churchill-Keeffe-Morris-Milwaukee legal complications into which he recently plunged, is this week's headliner at the Dourrick-booked Grand. Dourrick is playing a few other good ones across his books this week: Alber's Bears, Innes and Ryan, Juggling Mathieus, Prentice Troupe, Dave Lubin and Co., Imperial Musical Trio "and sich."

Flo Adler started a round of northwestern bookings at Fargo, N. D., last week.—Brown and Mills are in Terre Haute this week, playing further booking made through Paul Goudron of the local S-C office.—A new act in vaudeville is to comprise Willard Terry, formerly Carleton and Terry, and Sam Hyams.—Paul Goudron has given the Rathskeller Trio contracts for eight weeks of his time in this vicinity.

One evening this week, at the Ashland, Elsie Cressy will try-out as leading woman of "The Smoke Queen," an act produced by Van Avery and Dunkle which, if successful, will carry her over the W. V. A. houses. She has abandoned Will Cressy's "Red Parrot" for good and all.

Telegraphic information comes from Gladys Vance that the safe of the Bijou, Jacksonville, Fla., was robbed, the combination being wrecked and access thus obtained to \$250 cash booty, early last Tuesday morning. Manager Gray was busy in the office until after midnight when he was invited out by some men who are now suspected of the robbery.

There are indications that next week's matinees will be shot to pieces by the golfs on or golfs up at the Aviation Meet which is to be held at Hawthorne when many thousands of dollars in prizes will be competed for previous to the start of the \$25,000 flight from Chicago to New York. Chicagoans saw their first aeroplane last Tuesday when one of the local dailies sent Walter R. Brookins into the air twice that afternoon. Business was suspended.

Robert Pottinger has solved the problem of succeeding with dramatic stock where vaude-

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In playing the greatest mind reading act on the American Stage, an act with the reputation that this act has won. For it will get you the MONEY when your business is bad. It will build up your business to stay. This act is Beautifully staged. And altogether is one of the most elaborate specialties of the kind that vaudeville has lately seen.

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WILLARD THEATRE, CHICAGO

CHICAGO'S NEW MAGNIFICENT UP-TO-DATE VAUDEVILLE HOUSE

PLAYING HEADLINE AND FEATURE ATTRACTIONS

Opens Monday, Oct. 10, 1910

Booked in conjunction with the WILSON AVE. THEATRE and other first class houses in and out of Chicago
NO ACT TOO BIG OR TOO GOOD FOR THESE HOUSES

First Class Artists are invited to send open time to
FRANK Q. DOYLE
Suites 404 to 408 Chicago Opera House, CHICAGO

ville failed in his 10-20's. Last season he built the Mabel, and early this month opened a new one, the Sheridan, out Irving Park way. The Sheridan was a flivver from the jump and the Mabel was never real prosperous. Now he is running two stock organizations, playing a split week with the same play, shifting houses Thursday. Last week "The Devil" ran a full term at both houses; this week "St. Elmo" and "Dora Thorn" are the bills.

While playing the Orpheum, Lincoln, last week, Howard Valentine, of Valentine and Dooley, was married to Ray Belle, a professional, on the same bill. "The Member From Ozark" will next week succeed "The Girl In Waiting" at the Olympic. "The Aviator" was first announced, but for some reason as late as Tuesday a change was made to the New Augustus Thomas' play.

Johnny McGrail and Geo. Perry will operate a booking agency in the Adams Express Building as soon as their arrangements are completed.

Orpheum staff: Charley Beebler and Walter Tenwick, were at dinner the other evening. Beebler, in glancing over the bill of fare, discovered chicken disguised under new surroundings. Looking up at the waitress he asked: "How's the chicken to-night?" and she straightway answered: "First rate, how are you?"

Another 10-20 will be added to the local field when the Willard, on the South Side, opens 10, booked by Frank Q. Doyle. The bills will split with the Wilson Ave. Some of the acts which have been contracted for appearances at both houses are Valde Trio, Mr. and Mrs. Perkins, D. Fisher, Rice and Cohan, Henry Lee, Juggling Normans and Trocadero Quartet. Doyle is now booking the Lyric, Fort Wayne.

Gertie De Milt and the Kennedy Bros. have organized a singing and dancing act, and are playing Walter De Oria's W. V. A. bookings. Another new formation on De Oria's time is Schreck, formerly of Kramer and Schreck, who is doing an act with Irene D'Arville. Thomas and Ryan have split; both are "singles" now.

About ten more weeks of vaudeville, booked out of Chicago, have been acquired by the local S-C offices. Paul Goudron will book five acts and hold them together as a traveling show for four weeks of Southwestern routing, opening at the Empire, Fort Worth, Tex., and playing, in order, the Orpheum, Dallas; Colonial, Oklahoma City, and Passtime, Wichita. Then such acts as he requires

will be moved to Kansas City, Des Moines and on to the small time he books in the vicinity of Chicago. Johnny Nash is now in Ohio looking up houses to take acts which will open at the Apollo, Wheeling. He especially wants a house in Dayton to break the jump to these houses which he now books out of here: Colonial, Indianapolis, and Lyric, Terre Haute. The Colonial, St. Louis, now booked by the local Morris office, is also claimed by Goudron, to start 10. Up to date James Matthews declares he has received no notice that the Morris franchise is to be abandoned, under the two weeks' clause in the contract.

Next Monday evening cafe vaudeville will be resumed in "The Loop." The Boston Oyster House will be the first six acts to be booked by Earl J. Cox on a "split." Guy Morville, formerly in vaudeville with Morville and Marriott, will manage the entertainment, which will start at 11 o'clock and continue for two hours.

PRESIDENT (I. A. Levinson, mgr.; agent, William Morris).—Onetta, Tom Brantford, Clotilde and Montrose, Nevins and Gordon, Keogh and Francis, Levitt and Dunsmore, Hardie Langdon, Kimball and Donovan, Finlay and Burke, Pete Mack and Clancy Twins, Walman, Hilda and Estelle.

LINDEN (Chas. Hatch, mgr.; agent, William Morris).—De Vere and Roth, Forrester and Lloyd, Little, Alright and Wife, Levitt and Dunsmore, Young and Brook, Onetta, Al. H. Wild, Keogh and Francis, Pritley and Malatesta, Dumitrescu troupe.

JULIAN (J. G. Condermann, mgr.; agent, William Morris).—Juggling Mathews, T. H. Dalton, Kirksmith Sisters, Diamond Comedy Four, Rice and Walters.

LYDA (George Hines, mgr.; agent, W. V. M. A.).—Ethel May, Wm. J. O'Hern, Reiff, Clayton and Reiff, Great Vernon, Williams and Gordon.

FRANKLIN (Earl Cox, agent).—Morris and Kramer, White, Zola and Co., Irene Russell, Larkins and Burns.

PEKIN (Robert Motta, mgr.; agent, Frank Q. Doyle).—Carolina Comedy Four, De Mutha, McCune and Grant, The Roys, Ryne and Emerson, Bowman and St. Clair.

GRAND (George B. Le Vee, mgr.; agent, W. V. M. A.).—Williams, Thompson and Co., Fred and Mae Waddell, Olive Briscoe, George Hillman, Tops-Topsy-Tops.

AMERICUS (Wm. G. Yost, mgr.; agent, Earl J. Cox).—We-Chok-Be, Montgomery Duo, Clara Thropp's Passing Review, Four Graces.

AMERICAN (Earl J. Cox, agent).—Jeanetta, Hall and Thaw, Clifton Allen and Co.

APOLLO (Robt. Levy, mgr.; agent, Frank Q. Doyle).—Mr. and Mrs. Perkins, Snyder and Miller, Bush's Happy Youngsters, The Great Albertina.

CRYSTAL (Frank Schaefer, mgr.; agent, Frank Q. Doyle).—Mimos Arabian Acrobats, Dick Richards and Co., Henry and Alice Taylor Co., Billy Browning, Shadrack and Talbot.

WILSON AVE. (Jones, Linick & Schaefer, mgrs.; agent, F. Q. Doyle).—The Wheelers, Five Juggling Normans, Irving Jones and Bert Grant, Geo. Taciuc, Cameron and Toledo, LYCEUM (Fred Linick, mgr.; agent, Frank Q. Doyle).—Bunth and Rudd, Joe. Maddern and Katherine Nugent, Morris Samuels, the Heldens, Lillian Burnell.

PEKIN (Robert Motta, mgr.; agent, Frank Q. Doyle).—The De Muths, Ryne and Emerson Carolina, Comedy Four, McCune and Grant, The Roys, Bowman and St. Clair.

GARFIELD (Robt. Wassmann, mgr.; agent, Frank Q. Doyle).—Four Lincolns, Ed. La Zelle, Crotty Trio, Dancing Dupars.

VIRGINIA (J. V. Ritchey, mgr.; agent, Frank Q. Doyle).—Boncrant Bros., Lulu Howard, Arnold and Turners, Nine Happy School Kids, Walters and Clermont.

JEFFERSON (J. V. Ritchey, mgr.; agent, Frank Q. Doyle).—Clark and Richardson, Paul Case and Co., Smith Bros., Musical Bensons, Fries and Mack.

ARCH (Geo. L. Brown, mgr.; agent, Frank Q. Doyle).—Murphy, Horsfall and Whitman, Mr. and Mrs. Tom Lancaster, Mortimer Sisters, Reese and Dayton.

PREMIER (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Barth and Barth, Ethel Olson, Rm. dale Sisters, Geo. Hassard, Sanders and Gladie, Gertrude De Mont, Lever and Palmer, Fred Yonker.

BIJOU DREAM (Sigmund Fallor, mgr.; agent, Frank Q. Doyle).—Griffin and Lewis, Great Volna, Fan and Fan, Florence Lewis, Myrtle Sisters, Walter Williams, Williams and Watson.

GEM (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Johnson Bros., Three Pettits, Roselyn Grayce, Albott and Lind, The Clarks, Marie Zardell.

SCHINDLER'S (L. Schindler, mgr.; agent, W. V. M. A.).—Queen Mab and Mr. Weis, Maxin's Models, Wayne Le Mar, Van Avery, Hubert and De Long, Will J. O'Hern and Co., Nevins and Erwood, Williams and Gordon.

LYDA (George Hines, mgr.; agent, W. V. M. A.).—Reiff, Clayton and Reiff, Williams and Gordon, Vernon, Ethel May and Co., William J. O'Hern and Co., Cardowne Sisters, Mills and Moulton, Veronica and Hurl-Falls, Smith and Arado.

ASHLAND (A. E. Wieder, mgr.; agent, W. V. M. A.).—Merritt and Soper, Nevins and Erwood, Donex Haisled, Earl and Girls, Riley and O'Hern, Carlo's Circus, Schonwork.

BUSH TEMPLE (Walter Shaver, mgr.; agent, W. V. M. A.).—Karl Emmy, Pets, Sheck and De Arville, Riley and O'Hern,

Salo and Laird, Anna Belmont Earl and Juggling Girls, Little Lord Roberts.

NORMAL (Agent, W. V. M. A.).—Richards and De Winters, Vents, Chas O'Toole, Laird and Laird, George Hayes.

VIRGINIA (J. V. Ritchey, mgr.; agent, W. V. M. A.).—George Hayes, Ethel Young, Musical Story, Vento.

KEDZIE AVE. (Wm. B. Malcolm, mgr.; agent, W. V. M. A.).—Somers and Storke, Rusticana Trio, Watson, Hutchinson and E. Chick Sales, Swains Cockatoos.

CIRCLE (Balsobon Bros., mgrs.; agent, W. V. M. A.).—Cardowne Sisters, Mills and Moulton, Joe Flynn, Travato.

GRAND (George B. Le Vee, mgr.; agent, W. V. M. A.).—Williams, Thompson and Co., Olive Briscoe, Tops, Topsy and Tops, George Hillman, Fred and Mae Waddell.

AMERICUS (Wm. G. Yost, mgr.; agent, Earl J. Cox).—Roland Rammage, Nellie Lyton, Alonzo Moore and Co., Clara Thropp's Review, Four Graces, Lupia Pera and Co., Montgomery Musical Duo, Clifton and Allen Co.

AMERICAN (Earl J. Cox, agent).—We-Chok-Be, Jeanette, Clifton and Allen Co., Larkins and Burns, Poers and Paulina, Grace Harvey.

COLUMBIA (George B. Le Vee, mgr.; agent, Earl J. Cox).—Panky and Cook, Flo White, Lorraine and Co., Will Hart, Musical Darlings, Alonzo Moore and Co., Wells and Sella, The Hoey's, Pearl Lester, We-Chok-Be.

GRAND (Earl J. Cox, agent).—Clayton Jones, Cumby and Wilson, James Slaters, Rose Fox and her Picks.

CENTURY (L. A. Calvin, mgr.; agent, Earl J. Cox).—Reese Trio, Morris Jones, Dunbars Goals, Flo Jacobson, In Arizona, Musical Darlings, Nellie Lyton, Rathskeller Trio, Panky and Cook.

FRANKLIN (Earl J. Cox, agent).—White Zola, Larkins and Burns, Morris and Kramer, Hardie Langdon, Gould Sisters, Ross and Kramer, Linton's Juggling Girls.

COLISEUM (Mr. Harvey, mgr.; agent, Earl J. Cox).—Ethel Gilkie and Master Richards, Nelson's Dogs, Gould Sisters, Flo White, William Bart, Ed. Schooley and Co.

REPUBLIC (Chas. Koester, mgr.; agent, S-C).—Edythe Stanley, Grant and Gibson, Radcliffe and Hall, Romain, Ferguson and Mack, Frank Mostyn and Co., Flo Fay, Ponte and Christopher, The Garnellas, Le Page and Marr.

SITTNER'S (Paul Sittner, mgr.; agent, S-C).—De Hollis and Valora, Zeno and Mandel, Anita Primrose, Norris' Baboons, Geo. Fredo, Sam J. Curtis and Co.

WHITE PALACE (Kenneth Fitzpatrick, mgr.; agent, S-C).—Le Page and Marr, The Garnellas, Ponte and Christopher, Flo Fay, Frank Mostyn and Co., Edythe Stanley, Grant and Gibson, Radcliffe and Hall, Romain, Ferguson and Mack.

FIRST NEW YORK APPEARANCE

IRWIN AND HERZOG

VAUDEVILLE'S CLASSY SINGING DUO

American Music Hall, New York, Next Week (Oct. 3)

Fulton Theatre, Brooklyn (Oct. 10)

MAURICE BURKHART

CHARACTER ENTERTAINER

Endorsed as one of the SEASON'S BIGGEST HITS on the PANTAGES' CIRCUIT. Don't ask me. Ask MR. ALEX. PANTAGES and his MANAGERS.

Held over for opening of NEW PANTAGES THEATRE, LOS ANGELES, CAL., THIS WEEK (SEPT. 25).

Week Oct. 8, Pantages Theatre, Denver.

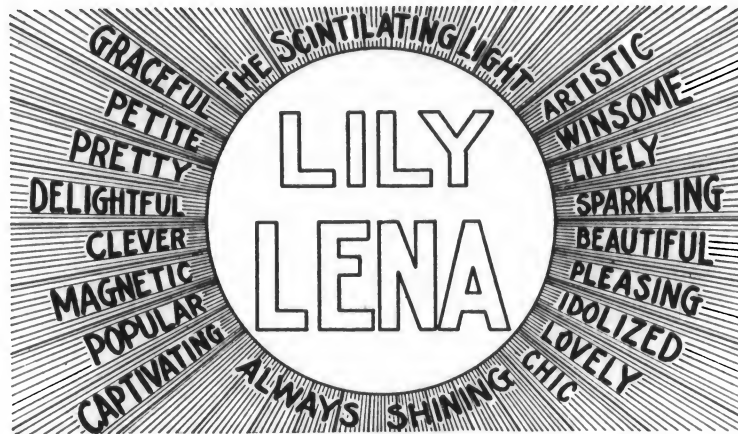
When answering advertisements kindly mention VARIETY.

"Commercial Appeal," Memphis, Sept. 20.

Lily Lena is the feature this week. Before commenting upon her appearance it is necessary to forget blue Monday, hobble skirts and everything disagreeable, even bill collectors. To appreciate her, just imagine that you are in a rare botanical garden, with birds and butterflies, and that she is the fairest flower of them all. It is logical to think this, for if she were left alone in a garden the bees and butterflies would settle on her pink and pliant shoulders naturally.

Lily Lena last year made an impression on the susceptible public mind that is lasting. It was revived with her appearance yesterday afternoon. She is penetrant, persuasive and permanent. She ripples with incessant life. She has expression, a quality not fixed as the earth's foundation, but as changeable as the clouds moving over the smooth surface of a summer sky.

But what is the use of trying to describe Lily Lena. Adjectives all seem sick and puny when it comes to finding one to adequately describe her.



**LILY IS A LOVELY STAR
INDEED THERE IS NO SWEETER
LUNA SHE OUTSHINES BY FAR
YOU'LL KNOW HER when you METEOR
LILY'S NO MERE SATELLITE
EVERYBODY KNOWS IT
NO SUN OR MOON IS HALF SO BRIGHT
AND LILY'S SINGING SHOWS IT
By RICHARD CROLIUS**

SAN FRANCISCO

By Lester Fountain.

VARIETY'S Western Office,
908 Market Street.

(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Waterbury Bros. and Tenny started things moving splendidly with their enjoyable musical offering. Linton and Lawrence, "In the Piano Store," made themselves liked. Fred Singer in "The Violin Maker of Cremona," a Warfieldian episode, held rapt attention. "Dinkelspiel's Christmas" (held over) closed the intermission and left a good flavor after the first part. Mr. Carroll would help matters if he were to sink the perpetual smile which becomes annoying after a time. Tom Smith and "Three Peaches" opened after the intermission and managed to pull out through some fair dancing at the finish. Evers-Wisdom company, in a baseball sketch, started like a winner, but the piece fell away as it advanced and became so silly at the finish it lost all value. Howard and Howard topped the program. Tenny recorded a big reception and pulled out the big bit of the program. Lane and O'Donnell closed the show in a most satisfactory manner, receiving a big volume of applause.

NATIONAL (Zick Abrams, mgr.; agent, S. C.).—It is a pretty poor entertainment at the National which closed the week. Madame Jenny's Cats and Dogs started things only fairly. The act is worked too slowly and the dressing in tights might be dropped. Hallen and Hayes were saved by their dancing. Crosby and Lee, in "Back Home," started poorly and never recovered. The Grazers, local favorites, hit them as usual. Venetian Sloggers started big, slowed down toward the middle, got their second wind and finished big. Saad Dahdud Troupe, closing the show, started the first real applause of the evening, their whirlwind finish "cleaning up."

WIGWAM (Sam Harris, mgr.; agent, S. C.).—The Wigwam show is all right. Grey and Peters were well received in their riding specialty. Bochman and Gross, a "sister" outfit, did very well indeed. The girls have brushed up their wardrobe and are working along the right direction. Emmett Devoy and company, in "The Saintry Mr. Billings," did not get very far. The audience showed but mild interest. Manuel Romain and company came along and grabbed the bit of the evening. Williams and Weston, also in line for the good things, were liked immensely. Zerrell Bros. gave the show a rattling close. The boys are good equilibrists and their finish made them a big hit.

AMERICAN (James Pilling, mgr.; agent, S. C.).—Senzell Bros., very good equilibrists. Joe Carroll stayed too long and hurt the earlier impression. Rawson and Clare, in "Just Kids," won all the way and easily the bit of the vaudeville section. American Travesty Stars completed the program.

CHUTES (Ed. Levy, mgr.; agent, Pantages, direct).—Fair is the best that may be said of the program at the Chutes. Jessie Edwards and her Dogs, well received; Myrtle Victorine and Two Zolars, rich, classy costumes and make a good looking, pleasing specialty; Melroy Trilo and "Kid Kidders" did not pass muster at all; act will not do. Bob Fitzsimmons and wife scored roundly; Claude Golden, card manipulator, with poor talk; Lalolata, Spanish dancer, landed solid; Tom Kelly scored; Buch Bros. enjoyed, though comedy is weak.

Excavating activities have recommenced upon the site of the proposed Premium Theatre on Fillmore St., which will occupy the old site of the Hague Cafe. Reports from Seattle state that Clinton Montgomery, known as "the silver-voiced baritone" among his friends and acquaintances in the profession, was married the 21st to Mrs. Daniel Carmody, a widow. Montgomery has been singing at the Olympus Cafe in Seattle for the past month.

Roth and Gould left the 22d for the North, presumably to open on the Pantages Circuit.

Smiling Stage Manager Art Hickman, of the Chutes, is now a full-fledged cafe manager. Art has invested a portion of his savings for a third interest in the Chutes cafe and bar. A staff of entertainers will be installed in the cafe, the place being made popular and up to date in every respect.

Sophie Tucker, on her return engagement at the Chutes, is proving the "big noise" at every performance.

Bert Levey, "That Independent Agent," is growing impatient for other fields to conquer and may spring something before long that will cause considerable surprise.

Harry Rheinstrom, 20 years of age, the son of a late millionaire druggist of Cincinnati, whose marriage a year or more ago with Edna Loftus, a chorus girl, estranged him from his mother, became a violent maniac the 21st, and was arrested upon the streets of Oakland after a violent struggle. Rheinstrom and his bride have been residing in Oakland and Berkeley for the past month, and are late have been in straightened circumstances.

If District Attorney Fleckert has his way, and it looks as though he will with the backing of the Grand Jury, women entertainers in the cafes of the Tenderloin and dancing in those same resorts are doomed. The intention of Fleckert is to accomplish the gradual removal of the resorts and cafes bounded by Mason, O'Farrell, Taylor and Turk streets to the Barbary Coast. Dancing has been allowed in the Tenderloin cafes until 1 o'clock, but has generally been continued until later hours. Plain clothes men are now appearing at the various resorts to see that the order is enforced. Several months ago an attempt was made to stop dancing altogether, but a petition signed by over 300 business men was presented to the Board of Police Commissioners, who voted to allow dancing, with the elimination of the "turkey trot" and other dances said to be objectionable. Since that time otherstephoran pastimes have been introduced calling for a variety of movements that cause the "turkey trot" to fade into insignificance. The Waters' Union is the latest to take a hand and have decided to call upon the Labor Council to aid in the movement to have Tenderloin cafes removed to the Barbary Coast. Resolutions were adopted favoring the removal of the resorts, on the ground that they are a haven for Asians and cheap white labor. The union asserts that the cafe proprietors not only employ Chinese and Japanese labor in preference to white labor, but encourage patrons to patronize the Asians. The outlook for cafe entertainers around town at present looks rather foggy for the future.

Jane Gordon, who came from New York and opened her engagement as leading woman at the Alcazar, Aug. 20, holding the position for

three weeks, announced Sept. 20 that she would bring suit against Frederick Belasco. According to Miss Gordon she was engaged for a season of thirty-five weeks, more or less, under her contract and was released without any valid reason. Catherine Calhoun, a member of the company, is said to have received the same treatment. Miss Calhoun is to join the Y. Liberty Stock Company of Oakland this week (20).

The amusement manager of the Midway Concert Hall announces that The Three Kuhns have been secured on a year's contract to open the latter part of October or early in November.

The Buffalo and Pawnee Bill shows open here 5, for five days.

May Yohe opened a four weeks' engagement at the Thalia Concert Hall 18, with an option for an indefinite stay.

Jeanette Dupre closed a successful three weeks' engagement at the Portola Cafe 17. She has been engaged for three weeks by Levey's Cafe in Los Angeles, opening 25. Jeanette hasn't lost a week since she came west.

Mrs. Uriah Seely, mother of Walter Hoff Seely, died at her home at Newark, N. J., 15, as a result of heart failure.

Extensive alterations are being made among the Concert Halls in the Barbary Coast. The old Midway has been entirely remodeled and enlarged upon an extensive scale, at an estimated cost of \$40,000.

The Hippodrome Concert Hall on Pacific St. opened week 11, playing vaudeville.

The Era Comedy Four, colored, are another act heading east that should make some noise when they arrive.

Idora Park, Oakland, will close its season 10 instead of 2, as announced. This season has brought this place of amusement more into popular favor than ever before.

Commencing 25 prices at the Chutes were increased to 50 cents for the first ten rows in the orchestra, balance ten and twenty cents, and twenty cents for front rows in the gallery, heretofore been free.

MacLean & Bryant on their third tour over the Pantages Circuit have been booked for two more consecutive trips, commencing immediately upon completion of the present tour.

Ben Sellar has joined the American Travesty Co. at the American.

Mr. and Mrs. Ben. Harney leave week 25 for a six weeks' engagement in Honolulu. It is to be hoped Ben doesn't kick under in the tropics as was reported he did in Florida about two years ago.

S. C. are contemplating putting Jim Post and a company of at least 25 people back in the American. If this is done, but one or two pick-up acts will be booked in conjunction weekly.

Harry Garrity is back after ten weeks with the Casino Musical Company in Honolulu. Harry is at present handling the "Dutch" with the musical company at the American and doing full justice to his end.

Eddie O'Brien has resigned from the American Travesty Stars and teamed up with his wife, Lottie Darragh, for vaudeville.

Henry Garcia, amusement manager of the Portola Cafe, and wife, La Estrella, are in Old Mexico on a six weeks' pleasure trip.

PORTOLA (Alburn & Leahy, mgrs.; agent, Bert Levey).—Vivian and Alton; Jones and Greenan; Snowie Maxwell; Kelly and Rowe; Alfred Swinton; two to fill.

MARKET ST. (Hallban & Getz, mgrs.; agent, Bert Levey).—Homer Denis; Willisch; Maracelli Bros.; one to fill.

GRAND (Alburn & Leahy, mgrs.; agent, Bert Levey).—Roberts and Roberts; Imley; Gense Duo; Christy and Lee; Gene Du Bell; HAIGHT ST. (Hallban & Getz, mgrs.; agent, Bert Levey).—Boyd & Allen; Musical Spragelios; Clause & Radcliff; Jos. D. Carroll.

PORTOLA CAFE (Henry Garcia, amusement mgr.; Beatrice and Willie Crackles; Lilly Lilian; Madge Maitland; Clementina Marcelli; La Pomma; Miss E. Leslie; Senor Luis Pamies; Bernat Jaulus and orchestra.

COLUMBIA (Gottlob & Marx, mgrs.; direction K. & E.).—Francis Starr, in "The Eastest Way."

SOVOY (F. Busey, mgr.; direction, John Cort).—Walter Whiteside, in "The Melting Pot."

PRINCESS (Sam Loverick, mgr.).—Musical comedy. Dark for two weeks. Re-opens Oct. 9 with "Cinderella." John Cort attractions.

ALCAZAR (Belasco & Mayer, mgr.; stock).—GARRICK.—Bevanti Grand Opera Company.

BOSTON

By J. Gooltz.

VARIETY'S Boston Representative,

80 Summer St.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Even with the political apathy, the attendance was at topnotch. Bill of exceptional quality. McIntyre and Heath, headline, same old act, same old laughs; Clara Belle Jerome, assisted by William Seymour and the Eight Dancing Toddlers, dancing good, neat setting; H. T. MacConnell, talking and singing, works two others in audience, very good; John W. Sherman's illusions, live model groupings (second week), more than pleased; Jock McKay, a fund of good Scotch songs and stories, had them screaming; Otto Brothers, German comedians, local boys, went big; Ballerini's Dogs, good act, animals well trained; Myers and Rosa opened show, lariat throwing, an oddity that pleased.

May Blaney, of the "Love Among The Lions" company, has been selected by Charles Frohman to play Hen Pheasant in "Chatterbox." Miss Blaney has been in support of J. K. Hackett and Mary Manning, and appeared in London with Charles Hawrey. She made her first appearance in this country as a member of a stock company in San Francisco six years ago.

A company traveling from Manchester, N. H., to Newburyport, Mass., by auto, met with an accident on the road and some of the troupe were slightly injured. They were unable to go on, and Mr. Eldredge, of the Prommer Theatre, Newburyport, called on Fred Mardo, who supplied him with the Tremont Quartet and Dean and Sibley.

The Hudson Opera House, Hudson, Mass., opened the 15th, with C. B. O. time. Warren Church, of the C. B. O., is also booking the Idle Hour, Casino and New Bedford Theatre, in New Bedford, Mass.

Sam Messing is manager of the Lawrence at New London, Conn.



LADDIE CLIFF
COLONIAL THEATRE, THIS WEEK (SEPT. 26)
AND WHAT A HIT

When answering advertisements kindly mention VARIETY.

Those French Girls

AMOROS SISTERS

The most accomplished pair on the stage.

Ask William Hammerstein.

PAUL DURAND, Manager.

THIS WEEK (Sept. 26th), VICTORIA THEATRE

Oct. 3, Fifth Ave., New York.

TONY WILSON, Producer.

ORPHEUM (L. M. Boas, mgr.; agent, L. B. O.).—Three Yoscarys; Ruth Belmar; Dotson and Lucas; Harry and Mildred; Lew Harvey; Blou Comedy Trio; Sorragham, Lennox and company; Tilly Whitney; Harry Bouton and company; Smirli and Kessener; pictures.

HUB (Joe Mack, mgr.; agent, Fred Mardo).—Musical Janitors; Duffey and Edwards; Rosalys; Sandra and Carl; Gath; pictures.

HOWARD ATHENEUM (Jay Hunt, mgr.; agents, Ed Kelley and Phil Hunt).—Brigadiers, burlesque; House vaudeville bill; Sam Langford; Bob Jewett and his Dancing Dolls; Hodges and Lauchmire; Valesca; McCarthy and Reno; Eddie Hughes and Helen Logan; Bernard and Hill; Addie St. Alva; pictures.

HOWDUN SQUARE (Jay Hunt, mgr.; agents, Ed Kelley and Phil Hunt).—Floyd and Russell; Fox and Blondin; Three Delmars; Annie Germain; Ed Sloum; Rehan and Hall; pictures.

CASTLE SQUARE (John Craig, mgr.; agent, direct).—Stock. "When Knights Were Bold."

COLUMBIA (Harry Farren, mgr.; agent, direct).—Special, Jack Johnson; "The Rollickers." burlesque.

OLD SOUTH (Frank Brown, mgr.; agent, C. B. O.).—Hayter and Lewis Sisters; Chas. Toy; Bob McLaughlin; Prof. Corey; Mohler & Fayette; Jack Hayes; pictures.

WASHINGTON (Frank Brown, mgr.; agent, C. B. O.).—Jack Boyce; Len Galloway; Oreen and Noelin; Horst and Horst; Ollie Perkins; Conroy and McCarthy; Ethel Nason; Wesley Norris; pictures.

IMPERIAL—SOUTH BOSTON (M. Lydon, mgr.; agent, Jeff Davis).—Bo Jangles; Ben Pierce; pictures.

BROADWAY—SOMERVILLE (Milt Woodbury, mgr.; agent, Jeff Davis).—George Leslie; Billy Hall; Mark Cobden; John F. Heaney; pictures.

UNIQUE (H. Washburn, mgr.; agent, Jeff Davis).—Billy Williams; Bovals; Billy Evans; Carl Whitney; pictures.

PALACE (L. M. Mosher, mgr.; agent, National).—Cora Hall; Davis and Cooper; Sheldon and Thayer; Hoyt and McDonald; Harry Gray; Elzaro; Eddie Shaw; Clayton and Lennie; Ellen Richards; John Philbrick; Harcourt Sisters; Pauline Fielding company; pictures.

BEACON (Jacob Lourie, mgr.; agent, National).—Bob and Daisy Cunningham; Leonard and Alvin; Dave Vine; Mullin and Bartell; Charles Sterling; Italian Woman; Eugene Sweet; Wilson and Adams; pictures.

SUPREME—JAMAICA PLAIN (John Levey, mgr.; agent, National).—Harry Fraley; Fred Gravel; Morris Hart; Cora Hall; pictures.

STAIR—SOMERVILLE (Harry Adelson, mgr.; agent, National).—Billy Hess; Will Sims; Gerlie Zola; pictures.

OLYMPIA—SOUTH BOSTON (F. E. Woodward, mgr.; agent, National).—Morris Hart; Jack Clay; Miss Redmond; James Murtha; pictures.

SCENIC TEMPLE—ALLSTON (Wm. Hammond, mgr.; agent, National).—A. J. Appleby; pictures.

COMIQUE (Mr. Harris, mgr.; agent, National).—Evelyn Franco; pictures.

CONGRESS HALL—SOUTH BOSTON (Chas. Schlessinger, mgr.; agent, National).—Anna Hayes; Joe Costi; pictures.

CASINO (Chas. Waldron, mgr.; agent, direct).—"Star and Garter."

GAITY (G. H. Bachteller, mgr.; agent, direct).—"Majestics."

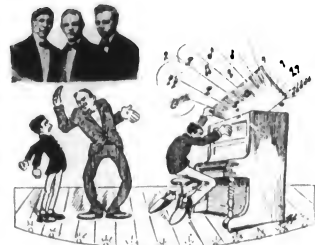
PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—There was so much music running through this week's bill that Rolfe and his "Rolfonians" had a difficult task in the closing position. That they did very well under the conditions, receiving a liberal share of the applause honors, was a big mark of credit. This is one of Rolfe's best offerings, the act is prettily staged and the music pleasing and well played. Miss Renata Grossman received individual honors for her vocal efforts. The combination of singing and directing by Bert Sheridan is no added strength. He does well enough directing. Previous to this musical act two teams of song writers had a whack at the audience. Harry Armstrong and Billy Clark were on first and their little sketch passed in good shape, each number being well received, but there is plenty of room for building up the sketch. Harry Williams and Jean Schwartz were only four positions removed, but the clash did not seem to hurt much. Probably it was Williams' modesty that made him good. Any way he sent his songs along flying, and Jean won a lot for himself at the piano, giving Williams a chance to show off his latest prop bow, which is a sort of a handshake as if he was feeling whether his sparkler was still on the third finger of his left hand. Then, after all this singing, Stuart Barnes, down next to closing, went on and cleaned up a nice big hit with several songs and a little bit of talk mixed in just right, his closing number registering a solid hit. It was a lot of singing in a bunch and the house was pretty tired when "The Rolfonians" appeared. Al White's "Four Dancing Bugs" had the dancing field to themselves and the quartet of steppers went through nicely. It is a good, lively number and brought liberal response. Valerie Berger's Players in "What Happened in Room 44" proved most entertaining. Victor Smalley has constructed this sketch along novel lines and the climax puts a corking good snapper to the end of a laugh-provoking and interesting story. Clever blending stands out prominently in the progress of the story and the finish is as unexpected as it is funny. The principals acquitted themselves creditably, but the sketch is the winner here. One of the prettiest animal acts that vaudeville can boast of is that offered by Rose Royal and the horse "Chesterfield." Its novelty is only surpassed by the remarkable

results secured in animal training and the act met with hearty recognition. It is a beautiful and interesting number for any bill. The Woods and Woods Trio showed a neat wire act, several of the single and team tricks being very well done. The wheel riding is a strong feature. The girl secures good results. Jetter and Rogers opened the show with their fancy and comedy roller skating turn.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—What looked to be a big show on the bills did not reach a very high average and it was not until some changes were made that an even balance was secured. The Booth Trio landed a substantial hit with their cleverly handled bike act. Ethel Clerise offered a very pleasing musical turn which met with liberal reward. Miss Clerise is one of the sister team of that name familiar in vaudeville some years ago and now offers violin, cornet and harp playing with a bit of singing for her single act. The harp and singing will carry her through nicely. The International Quartet was all wrong from the first and never got started. In their place the Variety Trio, three men who were members of the Clipper Comedy Four, filled in the spot in good shape. The bass is missing and the other three hold closely to the usual routine of singing and comedy offered by comedy singing fours. The Morgan Brothers, also, a substitute act, pulled down one of the principal hits of the bill with their capital comedy acrobatics. Bond Morse finished strong with some eccentric dancing. About half of the preliminary talk could be cut out. The man in the act of the Plottis worked single for the first show on Monday, being without his baggage.



The Rathskeller Group.

Amy Leslie, in the Chicago News says of Mitchell, Wells and Lewis: "Recently three of the most noted singers of this class . . . made a tremendous hit at the American Music Hall. They call themselves The Rathskeller Trio and are immensely entertaining. . . . At first they do a perfectly serious song, and then they craftily lure the audience into a laugh, then a burrah, and then a tumult of laughter at rattling good rough comedy and good music. Their voices are fine, their comedy special and their songs of that kind most regarded witty and salubrious by the fly ones who know what they mean; though they can be enjoyed by any sort of innocent with a white conscience when deftly put over the lights."

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Miles and Ireland

"The Policeman and the Drunk"

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AL. SUTHERLAND, Director

THOSE TWO WESTERN BLACKFACE COMEDIANS.

MILLER AND LYLES

Came East and opened at the Warburton Theatre, Yonkers, Monday, September 19th made a hit and were immediately booked solid for the season on United time by their managers

Reed Harry Frank
ALBEE, WEBER & EVANS

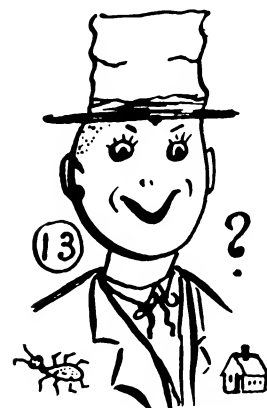
This week (Sept. 23rd) they are playing two houses, Keith's Theatre, Providence, R. I. and Keith, Theatre, Pawtucket, R. I.

Dainty Singing Comedienne

PLAYING

UNITED

TIME



NEXT WEEK (Oct. 3) BRONX, NEW-YORK

OCTOBER 10, ORPHEUM, BROOKLYN

September 19-10
JESSE L. LASKY, Sr.

(13 LETTERS)
(13 LETTERS)

PRESENTED
JESSE L. LASKY, Jr.
TO
MANHATTANITES
ALSO

(13 LETTERS)
(13 LETTERS)

KNUTE ERICKSON

(13 LETTERS)

"ON THE HOUSETOP" (13 LETTERS)

By

EDWARD I. B. CLARK (13 LETTERS)

Music by

CHARLES BERTON (13 LETTERS)

PERCY WILLIAMS (13 LETTERS)

ALHAMBRA STAGE (13 LETTERS)

ALL 8 DOING WELL (13 LETTERS)

TREMENDOUS HIT (13 LETTERS)

WHO'S LOONEY NOW? (13 LETTERS)

VALESKA

When answering advertisements kindly mention VARIETY.

BEST PLACES TO STOP AT

LEONARD HICKS HOTEL GRANT

GEO. F. ROBERTS, Assistant Manager
Cor. Madison and Dearborn Sts., CHICAGO

He did almost as well as later, with his partner, his singing being the merit. Florence Bowes did nicely with a singing turn with some pretty costume changes. Miss Bowes carries a guitar for her final number, but as she does not play it, it might be left out for it hides her neat figure in knickerbockers. Auriemma is a female impersonator of the kind one dislikes to see on the stage or anywhere else. For the second number, Auriemma comes right out in tights and takes a whack at Eva Tanguay's "I Don't Care" and also uses Julian Eltinge's bathing song. For a finish the "Salome" thing is pulled and here the limit is reached. Auriemma does some twisting around, grabs the wooden image of a man's head, kisses it and falls in wild paroxysms of passion, but gets up to take off a wig. This does not prove his sex. Miller, St. Lawrence and Stanley offered some talking and singing with poor results. Their material is good enough, but it is poorly delivered. Pictures.

PALACE (Julius E. Aronson, mgr.; agent, H. Bart McHugh).—No act stood out particularly strong this week. "The Three Of Us," a trio of male singers, had the headline position, but did not show anything to warrant the prominence. The Mantells with a routine of familiar hand-balancing tricks, made a good impression. A single-arm stand made a showy finishing trick. Marion Harrison did nicely with her straight singing turn. Miss Harrison makes a strong bid for favor in dressing, looks well and should take off the spot light for at least one of the numbers. Joe Herbert met with fair success with comedy bicycle riding, showing nothing out of the ordinary. A ride down a ladder is his star trick and it won him some applause. Herbert needs to have care with his dressing. Solid clothing is not needed for comedy. Payne and Lee were favorably received in a novel singing turn which might be built up into something of higher grade. The "Billiken" finish shows the girl off prominently and the man should use this as a base to build up the act. Nothing of strong merit precedes it. Amanda Gilbert held over second week with ballads. One lively number would help Miss Gilbert, especially on a holdover engagement. Kelly and Lafferty with their neat dancing act made a hit. The boy is still using a song and dance as an announced imitation of Laddie Cliff. Rice and Kent do some comedy acrobatics of light texture. Pictures.

COLONIAL (F. Wolf, mgr.; agents, Taylor & Kaufman).—Good bill. Six Novelty Dancers put over a big applause winner with their varied dancing act. Frank Bolo, registered strongly with his juggling, the ball-juggling being a big feature. Bolo also uses the "bouncing hats" for plenty of laughs and has lifted the "upside-down" dancing which he makes nothing of. Bolo could build up a corking act on straight juggling alone and help it considerably with good dressing. The Harris Twins are two children who go through a routine of very good contortion work. Phil Bennett had the assistance of a harpist in his act, billed as "Co." He added nothing to Bennett's act, which is a pleasing singing turn around and an imitation of Jack Norworth. For material which is far from up-to-date, it was well received. Pictures.

Frank Tinney is making regular trips to this city to see his mother, who has been very ill here.

William Goldenberg, for several seasons treasurer of the Casino and recently appointed manager of the Palace at Reading, is very ill with pneumonia. Jay Mastbaum, manager of the Victoria, has gone to Reading to take charge of the house there until Mr. Goldenberg recovers.

WILLIAM PENN (Geo. Metzel, mgr.; booked direct).—Mabel McKinley, Lew Welch & Co.; Leonard and Quinn; Jupiter Bros.; Hap Handy & Co.; Folwell and Glare. Pictures.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Carl Dammann Troupe; Four Masons; Duffy and Sawtelle; Three Du Ball Brothers; Four Saxoflans; Victor Shaker. Pictures.

PARK (G. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Carver and Oliver; Al Haines and Julia Remond Co.; Bellows, Temple and Bellows; John Zimmer; Belle Carmen; Kell Bros. Pictures.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—The Two Harolds; Bennick Brothers; Lucy Tonque; Colorado Charlie; Howard & Co. Pictures.

STANDARD (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—May Foster and dog Mike; Burgess and Clara; Saunders and Cameron; Beauty and the Beast; Four Musical Kleises. Pictures.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—The Chamerovs; Lester, Laurie and Quinn; the Hadleys; Musical Barbers. Pictures.

GIRARD AVENUE (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Vacation Days; Ensigns; the Burkes; Musical Tantrums. Pictures.

EMPIRE (Stanford & Western, mgrs.; agents, Taylor & Kaufman).—Herzog's Stal-



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New Fireproof Building A Stone's Throw from Broadway

"NOTICE THE RATES" A room by the day, with use of bath, \$1.00 and \$1.25 single; \$1.50 and \$1.75 double. A room by the day, with private bathroom attached, \$1.50 single; \$2.00 double. Rooms with use of bath, from \$5.00 to \$8.00 per week single, and from \$8.00 to \$8.50 double. Rooms with private bath attached from \$8.50 to \$10.00 per week single, and from \$9.50 to \$11.00 double. "NO HIGHER."

Every room has hot and cold running water, electric light and long-distance telephone. Restaurant a la carte. Club breakfasts.

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"THE ACTOR'S HOME."

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Rates—50c. to \$2 a day, \$3.50 to \$8 per week. 600 Rooms. Centrally located, near theatres. ROLKIN & SHARP, Props. CHAS. BUSBY, Mgr.

ZEISSE'S HOTEL

Opposite the Walnut and Casino Theatres. Philadelphia, Pa.

lions; McClain and Mack; Stan Stanley and Brother; Cricket Thorne. Second half—Shelvey Brothers; Zuhn and Dreis; pictures. MANHEIM (Furman Brothers, mgrs.; agents, Taylor & Kaufman).—Valley Forge Comedy Four; Zuhn and Dreis; Three Fancys; Veneble and Hodges. Second half—Davis and Davis; Stan Stanley and Brother; Cricket Thorne; pictures.

GEM (Morris & Anker, mgrs.; agents, Taylor & Kaufman).—Shelvey Brothers; Lager Trio; Harry Crystal. Second half—Professor McDowell; Jack Marshall; pictures.

TWENTY-NINTH STREET PALACE (W. Kellner, mgr.; agents, Taylor & Kaufman).—Professor McDowell; Davis and Davis; Jack Marshall. Second half—Clarice Behrens; pictures.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—Bradley and Barnes; the Spawns; Irene La Tour; Brooks and Wilson. Second half—Van Harding; Young Brothers and Veronica; Mizuno Japs; Joe Lanigan; pictures.

PLAZA (Chas. Oelschlaeger, mgr.; agent, H. Bart McHugh).—Richard Brothers; Kathleen Kay; Houseley and Nicholas; Dan Malunby; Gregorio and Almira; pictures.

GLOBE (T. R. Howard, mgr.; agent, H. Bart McHugh).—Frank Bolo; Farley and Hoff; Hilda Le Roy; the Lansings. Second half—Warren and Dale; Levolo; Hamilton and Massey; Halson Boys; pictures.

AUDITORIUM (W. Herkenröder, mgr.; agent, H. Bart McHugh).—Warren and Dale; Young, Myers and Mike; Florence Le Roy. Second half—Hilda Le Roy; Farley and Hoff; Morgan Brothers; pictures.

GERMANTOWN (Dr. Stumpff, mgr.; agent, Chas. J. Kraus).—First half—Thermos Arkios; Ralph Kitzer; Maximus; Ekamar Sisters; Edward Corla & Co.; second half—Knapp Bros. The Aldeans; Unita; Dancing Johnson; Edward Corla & Co.

FIFTY-SECOND STREET (Geo. Bothwell, mgr.; agent, Chas. J. Kraus).—Knapp Bros.; Dancing Johnsons; Princess Bonita; Musical Woods; second half—Thermos Arkios; Ralph Kitzer; Princess Bonita; Ekamar Sisters.

AURORA (Donnelly & Collins, mgrs.; agent, Chas. J. Kraus).—Du Mohlin; Emerson & Van Horn. Three Wilsons; Unita; second half—Musical Santley; Maxims; Miller & Ramsley; Austin & Plumpke.

BROAD ST. CASINO (J. Long, mgr.; agent, Chas. J. Kraus).—Musical Santley, the

ATLANTIC CITY

By I. R. PULASKI.

YOUNG'S PIER (W. E. Shackelford, mgr.; agent, Ben Harris, through U. B. O.).—"A Night in a Turkish Bath," headlined (new acts); Visocchi Bros., accordionists, hit; Devlin and Elwood, in "The Girl From Yonkers," clever comedy; John E. Henshaw (new acts); Ziska and Saunders, magic and songs, good; Tascott, "soon shouter," good; Potter and Harris, gymnasts, opened.

SAVOY (Harry Brown, mgr.; agent, direct).—Laurie Ordway, characterizations, clever; Vincent and Milan, dancers, clever; Jack Lee, monolog, good; Della Cox, songs; Joe Moreland, with "talking" pictures.

CRITERION (E. N. Downs, mgr.).—Moving pictures; illustrated songs.

STEEL PIER (J. Bothwell, mgr.).—Moving pictures.

STEEPLECHASE PIER (E. L. Perry, mgr.).—Pavilion of fun; moving pictures.

MILLION-DOLLAR PIER (J. L. Young and Kennedy Crossan, mgrs.).—Moving pictures.

The first two days of the week at the Apollo saw Harry Kelly, in "The Deacon and the Lady." The last three days Marie Tempest appeared in "A Thief in the Night."

Two fishermen who were out in an auxiliary boat about three miles from the shore of the lower end of the town had a very exciting time last week. They were peacefully yanking in seductive weakfish when they were startled by the bark of a sea lion. Not missing a chance, they hastily baited a stout line with an eight-inch fish just caught and made a play for Mr. Sea Lion. The latter dived for it and swallowed both bait and hook, but in doing so one of the men was pulled overboard. He clambered back into the boat, and the two men finally landed their prize. They quickly made for shore, where the animal was skinned. They refused an offer of \$200 for the skin. It is presumed that the animal was one of Winston's trained seals, which are housed on the Million-Dollar Pier, and which escaped, jumping into the open sea.

All of next week at the Apollo will be seen Klaw & Branger's production of "Ben Hur."

Appropos of Arnold Daly's production of last week, "The Wedding Journey," which played at the Savoy, there are several amusing incidents. The show was voted dull, listless and utterly uninteresting by the audience and also save Mr. Daly himself. He thought and still thinks that the show with himself and Burr McIntosh in the cast (it calls for five people) would prove sensational in New York. When he told this to Harry Brown, manager of the Savoy, Harry said that the only thing sensational would be the roast the critics would hand the show. In some manner he thought and still thinks that to come down and see the show last week, Mr. Brady came, saw one act and act and took Mr. Daly out on the boardwalk and proceeded to tell him some things for taking him away from New York. Mr. Daly probably still has hopes for "The Wedding Journey," but although he may not know it, it is said that Mr. Brady has plans to send him out in a repertoire of his previous successes.

Charles Dorian, who it develops is but 22 years of age, and who has a biplane on the Million-Dollar Pier, really designed the airplane himself. It is closely patterned after the Curtiss model. Last week he made a successful short flight on the beach, after which he fell and damaged the machine. Flights of longer duration are scheduled for this week.

James S. Devlin (Devlin and Elwood), who with his wife (Mae Elwood) has just returned from a European trip, is speaking very interestingly of "the men and things" on the other side of the pond. It was just by luck that they were enabled to obtain passage for home, and that was secured through VARIETY's London office. Barnes and Crawford intended returning, but had been "promised" a good spot if they cared to open over there. They dropped into the London office to tell "Jesse" about it. They had already booked passage. Little Jimmie Devlin jumped at the chance to relieve them of the tickets. Mr. Devlin spoke of the peculiar English customs that were so funny to him.

AUSTRALIAN NOTES.

By MARTIN C. BURNMAN.

11 Park St. Sydney

Sunday, Aug. 29

TIVOLI.—Crowded houses for some considerable time past. The star turn, out of the Kelm family (the "Kelm" family), and every seat here. On the bill is the Brundage Australian Daring Act. The show is good and others.

NATIONAL W. C. H. Gray and Graham have also been booked at Ball Bay beyond recognition, and a new change. The act is a good one and well liked.

Harry Kelly, who is a very good and valuable into act, is booked at the standard and in the house.

All land and a company of capable people are going out to exploit the country.

When answering advertisements kindly mention VARIETY.

P. G. MacLEAN and BRYANT NANA

OPEN in DENVER, COLO., WEEK OCT. 9, for their FOURTH CONSECUTIVE TOUR over the PANTAGES CIRCUIT, in Mr. MacLean's POWERFUL PLAYLETTE

"THE TRANSGRESSORS"

Permanent Address, Bell Opera House, Benton Harbor, Mich.

THE CHAS. K. HARRIS COURIER

A Brand New Sort of "Kid" Song

"I WANT TO BUY
A LITTLE BIT OF LOVE"

Making a Big Hit at the
14th St. Theatre

Being Sung By Some Tenor
WILL ROBBINS

CHAS. K. HARRIS

Columbia Theatre Building, New York
MEYER COHEN, Mgr.
Grand Opera House Building, CHICAGO

part of Queensland. It will be seen that variety is again coming into some of its own.

Melbourne Opera House and the Gaiety theatre are both playing to good business, whilst the National, is showing capacity nearly every night.

At Brisbane, Ted Holland is having a new theatre built, and it is his intention to strike out on improved lines after the new year. He will have the National Circuit as opposition by that time.

Brown and Willmot, America's "paragon dancers," laid off this week preparatory to embarking for Honolulu on Aug. 28. A tempting offer from Ted Holland for Brisbane will delay the trip for three weeks. The Brennan people will not like the Americans going over to Holland, as there is bound to be very strenuous opposition ere long, and the National may find the Brisbane manager a harder proposition than expected. For the sake of vaudeville it is to be hoped that Brisbane can maintain the two houses.

Clara Keatling, a well known comedienne, and Claude Golding, the song-and-dance artist are to be married next week and will leave for America Sept. 28. Both are clever young performers. With them will go the Willis Bros. in a pot pourri act of juggling, play comedy with this act which will be known as the Three Willis.

Rance Smith, the American colored dancer, left for the States to-day.

A rumor which is persistently gaining ground is that a combination of Australian vaudeville managers are attempting to work up a circuit in opposition to the National.

American acts are to be given every consideration if they "blow in" here. I had a long conversation with Ted Holland, the principal man of the new combine and he is sanguine as to its success.

Jim Williams, the American picture man, has now firmly established his continuous show in Sydney, and is coining money. Within a few months he expects to collar the bulk of the picture exchange business. A representative left for the States to-day, to negotiate with new firms for their output.

Madame Lydia Yeamans Lotos, at the age of 55, has got them talking at Sydney Tivoli, with her remarkable child impersonations.

Walker Kelly, "the Virginia Judge," and Daly and O'Brien, "tanglefoot dancers," are due here next month.

The Bros. Verne are now playing Sydney Alhambra, a small-time show, until such time as Armstrong and Verne tour the country with a vaudeville show, as contemplated. If the proposition fails to materialize, the boys will return to the States about November.

Fred Gray, the male end of Gray and Graham, "the musical bell boy," will return to America with a halfpenny of cheerful reminiscences, not the least being the great amount of fishing yarns and adventures due to excessive hospitality. An article written for a Sydney paper on American chorus girls has raised the ire of "George." Eva Rice, an Australian girl, now in America, is responsible for the article. Eva is a nice little girl, but just a little, a very little, unsophisticated.

American acts (two) who are departing Statewards within the next month are framing up new offerings for American production. Both acts will bill as Australian.

The Tivoli Theatre, Sydney, is now supplying its own electric lighting plant, and will no longer depend upon the city municipal mains. By this means a great saving is expected.

Quite a bunch of the younger Australian artists are embracing marriage during August. Victor Martyn and Maud Florence were hitched up last week. A brand-new act will be framed up, and the duo will wander Americanwards. Athos, the trick skater, will shortly marry one of the Martin Sisters, and they also hie to the land of the Almighty Dollar.

Fuller, of New Zealand, is commencing to close down on vaudeville. The Dominion people want vaudeville, but Fuller doesn't; he finds that a picture policy pays him best.

Jules Garrison and his "Roman Maids" are laying off in Wellington, New Zealand. Future intentions are not divulged.

Frank Gerald is in Melbourne supervising "The Chance of a Lifetime," founded upon a Nat Gould story. Gerald was one time a secretary to the V. A. F., London.

Hanco, the handcuff manipulator, who provided something of a mild sensation as a rival to Houdini, is now talking of producing a new trick that will settle all others. This artist will probably try America shortly.

Ted Holland is to leave the Theatre Royal, Brisbane, at no very distant date. A new building is now in course of erection for him, and he intends opening shortly after Xmas with a high splash. The Brennan Circuit will occupy the Royal after it has been renovated, and if Holland stands the strenuous opposition for six months he will have exceeded the most sanguine expectations of Sydneysiders. Still there are many who expect him to see the Brennan house out.

A new vaudeville company will open at Broken Hill this week. Lenon, Hyman, and Lennon are in a syndicate which also contains a well-known variety manager.

Inquiries are being made for Clarence Lisdale, the American colored tenor, who departed hurriedly by the last American mail, presumably for the States.

Through VARIETY, news came of the sad death of the Australian baritone, Hamilton ("Tom") Hill. Some years ago the deceased singer was on a high plane of success. Subsequently he reappeared with a continental polish far removed from his natural manner, and was not quite as big a hit as anticipated. He married, I believe, Beattie Galletly, a dancer of repute here. Further particulars are awaited.

BALTIMORE.

SAVOY (Sol J. Saphier, mgr.; agent, Wm. Morris).—James J. Norton, mgr.; agent, U. B. O.; Monday rehearsal 10).—Claude Rant, wire, great; Clipper Quartet, very good; Murry Livingston & Co., in "The Man From Italy," very good; Floyd Mack, acrobatic dancer, good; Clara Belle Jerome, in "Joyland," big hit; Brice and King, big applause; Four Floods, acrobatic, good.

BIJOU (W. E. Smith, mgr.; agent, U. B. O.; Monday rehearsal 11).—Cole and Coleman, musical, good; Gardner, West and Sunshine, very good; Jennie Gerald, singing, very good; Ella Richards, wire, fine.

EMPIRE (D. Dobbs, mgr.; Monday rehearsal 10:30).—Hamilton and Howlett, musical, very good; Florence Geneva, singing, big hit; Burkhard, Kelly & Co., went big; Hammond and Forrester, good; Howard, Kelly and Bender, very good.

BEAUMONT, TEX.

PEOPLE'S THEATRE (Cox & McLean, mgrs.; Chas. E. Hodkins, agent; Monday 1:30).—Lola Dale, very good; Chinese Johnny Williams and Edith Williams, pleased; Newhoff & Phelps, good; Lonzo Coz, fair; Twin City Quartet, hit; good appearance, excellent harmony.

VAUDETTE THEATRE (Theo. Clemmons, mgr.; Billy Elwood, agent; Monday, 10:30).—Morton and Keenan, very good; S. F. Wilson, pleased. Note—This house will discontinue vaudeville after this week. WALKER.

BIRMINGHAM, ALA.

MAJESTIC (Carl Rettick, mgr.; agent, I. A. Co.; rehearsal Monday, 10).—Week 19, Al Coleman, good; Sully and Hussy, comedy, hit; Elma Ellwood, pleasing; Patti Corney, good; Clemens Bros., musical, took well.

ALAMO (Fred Knapp, mgr.; agent, Fred Stennard).—Auten Wayman, good; Tutz McGuire, took well; Chas. Ledegar, hit; Julian Dyer, great.

ALABAMA STATE FAIR.—Navassar Ladies' Band; Rule in Loop the Loop Without a Loop; Howard's Animal Circus; Curzon Sisters; Morris and Morris, The Bottomley Troupe; Wakakama Japanese Troupe; Frank and True Rice; Mlle. Louise's Monkeys; Frank G. Odell. NAT W. WILLIAMS.

BRIDGEPORT, CONN.

POLI'S (L. D. Garvey, mgr.; agent, U. B. O.; Monday rehearsal 10).—Claude Rant, wire, great; Clipper Quartet, very good; Murry Livingston & Co., in "The Man From Italy," very good; Floyd Mack, acrobatic dancer, good; Clara Belle Jerome, in "Joyland," big hit; Brice and King, big applause; Four Floods, acrobatic, good.

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BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; agent, U. B. O.).—Mme. Adelaide Norwood, good; Mary Marble and Sam Chip, clever; Ce Dora, wonderful; George Fells and Barry Girls, fine; Kibel, Howard and Herbert, hit; Larelia Sisters, clever; Leo Carillo, good; Long Acre Quartet, pleased.

ACADEMY (H. Epstein, mgr.; agent, Marcus Lowe).—Capt. Klaus Larsen, Hero of the Trip Through the Niagara Falls Rapids, is the headliner; Thme Balloon Girl, fine; Seabury, good; Rose Berry, clever; Golden and Hughes, pleased; Inalls and Reading, well received; Mint and Wertz, good; Jenkins and Covert, fine; Randolphs, excellent.

FAMILY (G. Wilbur, mgr.; agent, Lowe).—Mr. and Mrs. Thornton Friel, hit; The Pampins, good; Sperry and Ray, pleased; Plunkett and Ritter, hit; Bessie La Counte, well received; Farrell, clever. W. GEE.

CINCINNATI, O.

HARRY HESS, VARIETY'S Central Office, 107 Bell Block.

KEITH'S COLUMBIA (H. E. Shockley, mgr.; agent, U. B. O.; Sunday rehearsal 10).—LeClair & Sampson opened big; "Radiant" Radle Furman, excellent; Six Musical Nosses in "A Gala Day in Old Seville," hit; Hibbert and Warren, very big; Brown, Harris & Lindeman, scream; Scott & Keane, good; Eva Tankunay, biggest hit of season; Grigoriati's Aerial Ballet, fine.

NEWS FROM THE FRONT!

"General" Edward La Vine

"THE MAN WHO HAS SOLDIERED ALL HIS LIFE"

Took the Palace, London, by storm

MY, THAT WAS A RUSH!

Lawson and Namon

Arrived from Europe Sept. 24; opened at the Alhambra Sept. 26. Thanks to the Big Chief, PAT CASEY.

European Representative, PAUL MURRAY, Marinelli, Ltd., London

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HEDGES BROS. and JACOBSON

RE-ENGAGED FOR 2nd WEEK

at **HAMMERSTEIN'S**

Management, **MARTIN SAMPLER**

Booked by **PAT CASEY**

AT THE WARBURTON, YONKERS, NEXT WEEK (Oct. 3)

ELI DAWSON AND THE GILLETTE SISTERS

THREE PARTICULARLY CLEVER PEOPLE

Direction of **EDW. S. KELLER**, Putnam Bldg., New York

In a concoction of Original Comedy and Song. Written by Sam Ehrlich

GETTING IN SOFT—CLOSED THE SHOW AT BRONX—ON THIRD AT ALHAMBRA—AND ON THIRD WITH ALL STAR BILL AT HAMMERSTEIN'S LAST WEEK (SEPT. 19).

4 KONERZ BROS. 4

DIABOLO EXPERTS

Watch this paper for European route.

SPRINGING DIABOLOS—largest diabolos ever made, and ELECTRIC COLONIAL DIABOLOS.

ORPHEUM, BROOKLYN, NEXT WEEK (OCT. 3).

IN HER ORIGINAL HULA-HULA DANCE

TOOTS-PAKA

PAKA'S HAWAIIAN TRIO

OTHERS, IMITATORS and FAKES

With
"ECHO" Co.
Rep.
PAT CASEY

Bothwell Browne



FEATURED NEXT WEEK (OCT. 3).
Keith's, Syracuse, N. Y.

ELMIRA, N. Y.

MOZART (G. W. Middleton, mgr.; agent, Edward Mozart; Monday 10).—Spessardy's Bears, hit; Aleca Croft, good; Fry and Fields, ordinary; Helen Lindler, ordinary; McVeigh and Waltz, good.
HAPPY HOUR (G. H. Van Demark, mgr.; agent, U. B. O.; Monday 11).—Parker, Largray and Snee, well received; Josef Samuels, hit; MacLachlan Bros., fair; Gus Frederich, excellent.
FAMILY (Max Sherman, mgr.; agent, Buckner-Shea; Monday 10).—Harry Thompson, hit; Gardner and Golder, good; LaDell and Strauss, good. J. M. BEERS.

ERIE, PA.

COLONIAL (A. P. Weschler, mgr.; C. R. Cummings, asst. mgr.; agent, Gus Suss; Monday 10).—Relf Bros. & Murray, went big; Croo, sensational; Arthur Turelly, clever; Hennings, Lewis & Hennings, excellent; Ruten & Song Birds, well received; Five Merry McGregors, fine.
ALPHA (E. H. Suerken, mgr.; agent, Marcus Loew; Monday 10).—Faust Bros., clever; La Tour Sisters, excellent; Mr. and Mrs. Geo. A. Beane, very good; Al. Herman, well received; Alfredo & Pearl, clever.
HAPPY HOUR (D. H. Connelly, mgr.; agent, Geo. Verbeck;—Long & Long, very good; Deml. M. H. MIZENER.

EVANSVILLE, IND.

NEW GRAND (David Beecher, mgr.).—Elita Proctor Oils Company favored by the ladies; Welch, Mealy & Montrose, a scream; Taylor, Krautzman & White, was good; "Lightning Hopper," clever; Montgomery and Healy Sisters, novelty singing and dancing; Savo, great; Famous Vanis, excellent. OBERDORFER.

FALL RIVER, MASS.

SAVOY (Jullus Cahn, lessee and mgr.; Loew's B. O.; Monday 10).—Opened Monday with excellent bill; Basalari, very good; Sharp and Turek, good; Dean and Price, excellent; Leon Rogee, hit; Four English Rosebuds, very good; Three Richardsons, excellent; Great American Four, very good; Ernesto Sisters, went big.

BIJOU (L. M. Boas, mgr.; agent, direct; Monday 10).—26-28, Three Alvarettes, excellent; Pinnard and Manny, fair; Verdan & Dunlap, hit; 29-1, World's Harmonists; Fred and Boss Lucier; Rita Redmond.

PREMIER (L. M. Boas, mgr.; agent, direct; Monday 10).—26-28, Polk and Polk; Jack Dresdner; Hill and Hackerman; 29-1, Phillips Sisters; Honey Johnson; Sadie Graham.

PALACE (Wm. B. Stecker, mgr.; agent, U. B. O.; Monday 11).—26-28, Capt. Brunswick's Cowboys and Indians, fair; Prim Nadeau; 29-1, Cubanola Trio; Ethel Nevino; The Rackin Trio. EDW. F. RAFFERTY.

HAMILTON, ONT.

TEMPLE (J. G. Appleton, mgr.; agent, U. B. O.; Monday rehearsal 10).—Very good program. Claude M. Ronde, clever slack wire; Max Archer and Billy Carr, good; Tom Jack Trio, good; Josephine Davis, good comedienne.

YOUNG BROTHERS AND VERONICA

In Repertoire of Songs and Dances

Under Personal Direction of **H. BART McHUGH**

LOLO THE MYSTIC



better known as **LOLO COTTON**, STANDS ALONE in her original act, **MENTAL SUGGESTION** and **SHARP SHOOTING**. LOLO is not a European act. Was born on Pine Ridge, Indian Reserve, Dakota. LOLO does no memory work. Hence a successful imitation is impossible.

Two weeks in Montreal.

CHIEF CASEY, Manager

Anna Jordan and CO. in "BEFORE THE PLAY"
Savoy (New York City), This Week Sept. 26.
Management: **BERT S. FRANK**

When answering advertisements kindly mention **VARIETY**.

After a week at the COLISEUM, LONDON, booked immediately into the EMPIRE
LEICESTER SQUARE, LONDON

ABSOLUTELY THE FIRST HEBREW COMEDIAN ENGAGED TO PLAY THIS THEATRE

SAM STERN

H. B. MARINELLI
English Representative

"Give My Regards to Broadway"
"Perseverance Never Fails"

B. A. MYERS
American Representative

Royal Tracy & Co., in rattling good sketch, "Nerve"; Albert Hole, well received; Stilling and Revelle, clever bar act; Patsy Doyle, good. M. S. D.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.).—Fred W. Morton, applauded; Great Richards, entertained; Cunningham & Marlon, went well; Fitzgibbon-McCoy Trio, scored hit; Amy Butler and Her Boys, big; Marshall Montgomery, splendid; Six Flying Bananas, hit.

CASINO (Samuel L. Levi, mgr.; agent, Wm. Morris).—Burke and His Dogs, entertaining; Lee Tung Foo, very good; Anna Arline, pleased; Ray Croker and Pickin' Nines, many encores; Glard & Gardner, laughing hit; Walter James, very good; Hali & Earle, scored strongly.

HIPPODROME (A. L. Roumfort & Co., mgrs.; agent, Rudy Heller).—The Lewis's; De Chant's Dogs. J. P. J.

HARTFORD, CONN.

POLIS (Oliver C. Edwards, mgr.; agent, U. B. O.).—Monday at 10: "College Life," scored heavily; Brice and King, clever; Murray Livingston & Co., very good; Floyd Mack, hit; Marcus and Mack, clever; Four Floods, big hit; Gee Jays, good.

HARTFORD (Fred P. Dean, mgr.; agent, J. J. Clancy; Monday and Thursday 11).—26-28, Royal Italian Troupe, hit; Marcitas, went well; Compton, very good; Jordan and Brennan, funny; Barlow and Franklin, scored; 29-1, Billy Elliot; Bergere Sisters; Gramlich and Hall; Harrigan and Giles; Umboult Bros.

SCENIC (Harry C. Young, mgr.; agent, direct; Monday 10).—Miller and Lewis, went well; Guy Lester, clever; Winifred Carter, good; Adolph and Rudolph, funny; Marlon Marshall, good; Walter Weston, went good. R. W. OLMSTED.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 10 Week Sept. 10).—Al. Jolson, headliner, instantaneous success; Minnie Dupree & Co., sketch, capital; Mile Renee, musician, pleasing; Kaufmanns, bicyclists, hit; Holdovers "Operatic Festival"; J. C. Nugent & Co., Flanagan & Edwards, Harvey-De Vora Trio.

LOS ANGELES (Geo. A. Boyer, mgr.; agent, C. O. Brown, Monday rehearsal 11).—Headliner, Albini, magician, well received;

Romano Bros., acrobats, skillful; Bessie Allen, soubret, winsome; Leeds & Lamar, sketch, good; McKenzie Shannon & Co., sketch, clever; Geo. Devoy & Dayton Sisters, funny.

LEVY'S (Al. Levy, mgr.; agent, L. Behymer Monday rehearsal 10).—Headliner, Royal Hungarian Troupe of dancers, well liked; Dobes-Borel, s-d, pleasing; Countess Rosi, songs, favorite; Grace Belmont, singer, attractive. EDWIN F. O'MALLEY.

MILWAUKEE, WIS.

MAJESTIC (James A. Higler, mgr.; agent, Orpheum Circuit; Rehearsal Monday 10:30).—Five Cycling Lurons, splendid; Exposition Four, good act; Mareena, Navarro & Mareena, top-notch acrobats; Carstens & Brosius, clever fencing; Lottie Williams, in "On Stony Ground," very good; Charles P. Hammond in "The Code Book," good dramatic sketch; Bell Baker, clever character songs; Three Dolce Sisters, refined singing; Marvelous Griffith, great exhibition.

CRYSTAL (C. I. Fischer, mgr.; agent, U. V. A.).—Francis Owen & Co. in "The Benediction," good playlet; Brown & Navarro, character changes, hit; West & Vokes, time-honored German dialect sketch; Stanley Sextel, neat singing; Major O'Laughlin, interesting gun spinning.

EMPRESS (Daniel McCoy, mgr.; agent, S-C.).—Chevalier Deloris, expert marksman, and four other good acts.

GAYETY (Wm. E. Mick, mgr.).—"Bon Tons," splendid company in fine production. STAR (Frank Trotman, mgr.).—"Jardin de Paris Girls," good burlesque show. HERBERT MORTON.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.).—Monday 9).—William Macart and Ethlyne Bradford, clever; Josephine Joy & Co., well received; Tempest & Sunshine, very good; Carl Randall, clever; Chassino, good; "Those Three Swells," did well; Three Fondlers, good; Cassell's Dogs, great.

MINER'S EMPIRE (Leon Evans, mgr.).—"Lady Buccaneers," good show. WALDMANN'S (Lee Ottelengul, mgr.).—"Serenaders," fine. JOE O'BRYAN.

NEW ORLEANS.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 10).—Pope and "Uno" opened; Mr. and Mrs. Allison, Richard Nadraage (New Acts); Lily Lena received an ovation; "Love Waltz," tuneful operetta,

cool reception; Three Vagrants, delayed by a week, did not appear Monday; Reed Bros. closed.

AMERICAN (James R. Cowan, mgr.; agent, William Morris).—Sunday rehearsal, 10).—American undergoing repairs preparatory to opening high-class vaudeville 10.

WINTER GARDEN (Israel and Leopold, mgrs.).—"A Day in the Klondike," pleasing immensely.

MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co., vaudeville and pictures. HAPPY HOUR (Al. Durning, mgr.).—Anna Miller, soubret; Paul Morton, vocalist; Lew Lumina; Jones Sisters, dancers.

The managers of the Winter Garden have arranged to continue the burlesque policy for some weeks after 1, on which date the lease expires.

Leopold Levy, lessee, and William Tyler, sub-lessee of the Victor, are having an altercation as to who is the rightful occupant of the place. Levy has possession.

Lost and Found Note: Workmen demolishing the box office at "White City" found sixty-five cents, the receipts for one night during a presentation of "Mascotte," which had never been accounted for.

James R. Cowan, manager of the American, is said to have visited the Orpheum Monday evening, and applauded every number on the program. O. M. SAMUEL.

ST. LOUIS, MO.

PRINCESS (Dan S. Fishell, mgr.; agent, William Morris).—John C. Rice and Sally Cohen in "A Bachelor's Wife," scream; Julian Rose, funnier than ever; Alice York, with a soft pedal on some of her songs but still good; McMahon's "Watermelon Girls," entertaining; Conway and Leland, eccentricities; Lamb's Markins, fine for the kiddies; Both Densmore, musical; Kanazawa Japs, numerous and clever.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Juggling Burkes; Max S. Witt's "Roses of Kildare," equipped both physically and vocally; Bradlee Martin and Company with Jessie Courtney in "A Unique Proposal"; Pearle and Carrie Meredith, song successes; Julius Tannen, a best bet monologue; "A Night in a Monkey Music Hall," some animal act; Eddie Leonard and Mabel Russell, headliners, and Elise, Wulff and Walduff in "After the Football Game."

COLONIAL (Harry R. Overton, mgr.).—Neil McKinley; Bristow and Warner; Mae Mitchell; Great Ketter and Scotch Lassie; Dunkle Griffin and Company; Pearl and Pearl, and the Tinkman Troupe.

STANDARD (Leo Reichenbach, mgr.).—"Moulin Rouge Burlesquers," with Violette Duette imitating Polaire, the show a hit; business big.

GAYETY (Frank V. Hawley, mgr.).—"Columbia Burlesquers" in "A Paris Temptation," scored twice Sunday.

GARRICK (Melville Stotz, mgr.).—Dock-stader's Minstrels.

Frank Talbot has reopened the Bijou as a vaudeville, curio and picture theatre all for a dime.

Rice and Cohen opened Sunday at the Princess when Adelaide and Hughes had to leave to appear in "The Barnyard Romeo" in Cincinnati that afternoon.

The Davenportes are the headliners this, the last week at Lemps Park Carnival. A testimonial to Manager Airdome Monday night.

The German Theatre opens its season Oct. 2 at the Odeon.

WASHINGTON, D. C.

CHASE'S (H. W. De Witt, mgr.; agent, U. B. O.; Monday 11).—Mason, Keeler and Co., decided hit; Lo Lo Cotton, very clever; Frank Tinney, very good; Harry and Polford, went big; Stevens and Marshall, scored; Dagwell Sisters, did nicely; Adonis and Dog, clever.

COSMOS (A. J. Irylawski, mgr.; agent, Norman Jeffries; Monday 10).—Woodford's Animals, best that has played the house; Williams and Hilda, well received; Harry Rick-rod, clever; Tydeman and Dooley, ordinary; Most Twins, scored; Corey Bros., did nicely; Lillian Murtha, fair; Allen May and Co., good.

CASINO (A. C. Mayer, mgr.; agent, Wm. Morris; Monday 10).—Royal Venetian Band, big hit; Beatrice Vance, very good; Major James Doyle, fair; Tossing Thompsons, Cuming and Gladding, did nicely; Dow and Dow, scored.

MAJESTIC (E. B. Weston, mgr.; Monday 11:30).—J. A. Mack and Co., hit; J. Nicol, clever; Beaudoin and Co., good; Horn and Horn, did fairly.

NEW LYCEUM (Eugene Kernan, mgr.).—"Bohemian Burlesquers." GAYETY (George Beck, mgr.).—Al. Reeves' "Beauty Show." EDWARD DOMBHART.

MONDAY MORNING WE RECEIVED FROM

WILLIE HOWARD OF HOWARD AND HOWARD

Who are now playing at the ORPHEUM THEATRE, SAN FRANCISCO, the following telegram:

"Just got through with the afternoon show, and

"THAT'S YIDDISHA LOVE"

was one big riot."

Another from IRVING M. WILSON, our Pacific Coast Representative, reads: "WILLIE HOWARD caused a sensation at the Orpheum to day with 'THAT'S YIDDISHA LOVE' One continuous scream from start to finish."

The above is another one of those great novelty dialect songs by JAMES BROCKMAN for which he is so well known, and is also being sung with great success by Joseph Warren, The Victoria Four, Barnes and Barron, Gladys Sears, Frank Ross, Harry Bloom, Mike Fertig, Four De Wolfs, Max Burkhardt of "Just Us Three," Billy Farnum and Clark Sisters, Sam A'Delina, Joe Ward, Mildred Gilmore, Rose Berry, Ned Dandy, Annie Goldie, Anna Gast, Dow and Dow, Lawrence Reeden, Dora Pelletier and hundreds of others.

The above will be sent FREE—All we ask of those we do not know is an up-to-date programme. NO CARDS OR AMATEUR PROGRAMME will be accepted.

M. WITMARK & SONS,

Witmark Building, 144-146 W. 37th St., New York

Or, if you are out West, save time by calling at or writing to our Chicago Offices, SCHILLER BUILDING, RANDOLPH STREET, CHICAGO. TED S. BARRON, Manager San Francisco Offices, IRVING WILSON, Manager, 127 MONTGOMERY STREET.

WISH WYNNE

Enormous Success, American Music Hall, New York
OCTOBER 3, SAVOY, BALTIMORE
MORRIS CIRCUIT

VARIETY ARTISTS' ROUTES

FOR WEEK OCT. 3

WHEN NOT OTHERWISE INDICATED.

(The routes given are from OCT. 2 to OCT. 9, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished VARIETY by artists. Addresses care newspapers, managers or agents will not be printed.)

"B. R." after name indicates act is with burlesque show mentioned. Routes may be found under "Burlesque Routes."

"C. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.

TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

PERMANENT ADDRESSES GIVEN FOR OVER THE SUMMER MUST BE REPLACED BY WEEKLY ROUTE FOR THE PRESENT SEASON.

Adair Art Lyric Danville Ill
 Adams Sam D Trocadero B R
 Adams Edward B Orpheum Budapest
 Adams Billy 89 Milford Boston
 Adams & Lewis 106 W Baker Atlanta
 Adams Milt Hastings Show B R
 Admont Mitzel 8285 Broadway N Y
 Adonis Trent Trenton N D
 Ahearn & Malcolm Norwich Conn
 Aitken Bros 234 Bedford Fall River
 Aitkens Great 2219 Gravier New Orleans
 Aitken Jas & Edna 967 Park av N Y
 Alberts Lee 14 Frobels 111 Hamburg Ger
 Albani 1695 Broadway N Y
 Aldines The 2922 Cottage Grove Chicago
 Aldrich Blanche Athens Ga
 Aleta Lynn Mass
 Alexander & Bertie 41 Acre Lane London
 Ali Hunter and Ali Claude Pl Jamaica N Y
 Ali Sidi 900 Spring Pittsburg
 Allaire & Jeans 85 John Fall River
 Allen Joe Robinson Crusoe Girls B R
 Allen Leon & Bertie 118 Central Oshkosh Wis
 Allen Marie Columbians B R
 Allinel Joseph 422 Bloomfield Hoboken N J
 Allison Mr Mrs Lyric Mobile

THE ORIGINAL

LITTLE ALLRIGHT AND WIFE
 WM. MORRIS TIME, RICHARD PITROT,
 Mgr.

Alons 65 W 36 N Y
 Alpine Troupe Forepaugh Sells C R
 Alpha Troupe Orpheum Duluth
 Alrona Zoeller Trio 299 Hemlock Bklyn
 Alton Grace Follies of New York B R
 Alton Ethel 1632 Belmont Av Seattle

Altus Bros 128 Cottage Auburn N Y
 Alvarados Goats 1235 N Main Decatur Ill
 Alvaretas Three Academy Buffalo
 Alvias The 301 E Wash Springfield Ill
 Alvin Bros Garrick Burlington Ia
 Alvin & Zenda Empire Bridgeport Ill
 Alvino & Rialto Red Mill Vincennes
 Alquist & Clayton 545 Bergen Bklyn
 American Newsboys 2936 N 31 Phila
 Ames & Cobett Keltas Pawtucket R I
 Amsterdam Quartette 181 W 41 N Y
 Anderson Gertrude Miss N Y Jr B R
 Anderson & Anderson 829 Dearborn Av Chicago
 Anderson & Ellison 3603 Locust Phila
 Anderson Four National Htl Chicago
 Andrews & Abbott Co 8963 Morgan St Louis
 Apdales Animals Orpheum Kansas City
 Araki Troupe Haag Show C R
 Arberg & Wagner 511 E 78 N Y
 Ardelle & Leslie 19 Broesel Rochester
 Arlington Billy Golden Crook B R
 Arlington Four Shubert Utica
 Armond Grace 810 Dearborn Av Chicago
 Armond Ted V Sereaders B R
 Armstrong Ellis H Wildwood N J
 Armstrong & Clark Bijou Atlanta
 Armstrong and Verne Royal Wellington N Z
 Arnold & Rickey Owego N Y
 Arthur Mae 15 Unity Pl Boston
 Atkinson Harry 21 E 20 N Y
 Atwood Warren 111 W 81 N Y
 Aubrey Rene Runaway Girls B R
 Auer S & G 418 Strand W C London
 Auger Geo W 12 Lawrence Rd So Baling Eng
 Austin, Jennie Follies of New York B R
 Austin & Klunker 3110 E Phila
 Avery W E 5006 Forestville Chicago
 Ayers Ada Follies of New York B R

Baker Billy Merry Whirl B R
 Baker Harry 8942 Resow W Philadelphia

Baker De Voe Tris Dainty Duchess B R
 Baldwins Gem Meridian Miss
 Balloon Jupiter Barum & Bailey C R
 Bandy & Fields 1509 La Salle Av Chicago
 Banks Geo S Collinsville Mass
 Bannan Jos Girls from Happyland B R
 Bantas Four Columbians B R
 Baraban Troupe 1304 6th Av N Y
 Barbee Hill & Co 1282 Nat Av San Diego
 Barber & Palmer American Omaha indef
 Barkotts Show Dixon Ill
 Barlows Breakway Fair Gt Barrington Mass
 Barnes & Crawford Orpheum Brooklyn
 Barnes & Barnes Dixie Hillsboro Tex
 Barnes & Barron Orpheum Denver
 Barnes & Robinson 237 W 137 N Y
 Barnes & West 418 Strand London
 Barrett Tom Robinson Crusoe Girls B R

BARNES
 AND
BARNES

"UNCLE HIRAM AND AUNT ALVIRA."
 From Posey Co., Indiana.
 Next Week (Sept. 25), Majestic, Waco, Texas

Barrington M Queen of Jardin de Paris B R
 Barron Geo 2025 Av N Y
 Barry Sisters 77 Bay 32 Bklyn
 Barry & Hack 761 Windlake Milwaukee
 Barry & Halvers Bay 7 Bath Beach L I
 Barry & Richards Sheas Buffalo
 Bartell & Garfield 2699 E 58 Cleveland
 Barto & McCue 819 N 2 Reading Pa
 Barton, Joe Follies of the Day B R
 Bassett Mortimer 279 W 29 N Y
 Bates & Neville 57 Gregory New Haven
 Baum Will H & Co 97 Wolcott New Haven
 Baumann & Ralph 360 Howard Av New Haven
 Baxter Sidney & Co Orpheum Nashville
 Bayfield Harry Forepaugh-Sells C R
 Bayton Ida Girls from Happyland B R
 Be Ano Duo 3442 Chariton Chicago
 Beaman Fred J Hudson Heights N J
 Beardsley Sisters Union Htl Chicago
 Beaugarde Marie Merry Whirl B R
 Behler Agnes Dreamlanders B R
 Behrend Musical 52 Springfield Av Newark N J
 Belmont Musical 340 E 87 N Y
 Bell Arthur H 483 12 Ac Newark N J
 Bell Boy Trio Sheas Toronto
 Bell Norma Bowery Burlesquers B R
 Bell & Richards 211 E 14 N Y
 Belle May Robinson Crusoe Girls B R
 Bellemontes The 112 5 Av Chicago
 Belmont Joe 70 Brook London
 Belmont Florence Girls from Happyland B R
 Belmont M Follies of New York B R
 Benn & Leon 229 W 38 N Y
 Bennett Sam Rose Sydel B R
 Bennett & Marcello 306 W 67 N Y
 Bennett Bros 358 E 68 N Y
 Bentley Musical 121 Clipper San Francisco

Benton Granby & West Saratoga Htl Chicago
 Benton Ruth Big Banner Show B R
 Berger Anna Miss N Y Jr B R

Vera Berliner

VIOLINIST,

Booked Solid until January.

Bernhard Hugh Bohemians B R
 Bevilina & Brockway 311 5 Av N Y
 Beverly Sisters 5722 Springfield Av Phila
 Beverly & West 243 Delaware Buffalo
 Bevins Clem Rollickers B R
 Beyer Ben & Bros Orpheum Ogden Utah
 Bicknell & Gibney Folly Oklahoma City
 Bimbos The 694 Pacific Appleton Wis
 Birch John Sayville L I
 Bison City Four Orpheum Los Angeles
 Bissonnette Newman R F D No 2 Lockport Ill
 Bissett & Shady 248 W 37 N Y
 Black John J Miss N Y Jr B R
 Black & Leslie 3722 Eberly Av Chicago
 Blacks The 47 E 132 N Y
 Blair Hazel Reeves Beauty Show B R
 Blamphin & Hehr Library Corry Pa
 Blessings The 36 Koenigsberger Berlin Ger
 Bloomquest & Co 3220 Chicago Av Minneapolis
 Blockson & Burns Fair Haven N J
 Bohannon Burt Hastings Show B R
 Bolnes Sensational 675 Jackson Av N Y
 Bonner Alf Brigadiers B R
 Bonner & Meredith Cosmos Washington
 Booth Trio 343 Lincoln Johnstown Pa
 Borella Arthur 524 Stanton Greensburg Pa
 Borrow Sidney Big Banner Show B R
 Bostock Jean Lovemakers B R
 Boutin & Tillson 11 Myrtle Springfield Mass
 Boulden & Quinn 212 W 42 N Y
 Bouton Harry & Co 132 W 36 N Y
 Bouvier Mayme Merry Whirl B R
 Bowers Walters & Crooker Boston
 Bouman Fred 14 Webster Medford Mass
 Bowman Bros 22 W 98 N Y
 Bradley & Ward Barnum & Bailey C R
 Bradleys The 1314 Rush Birmingham
 Bradue Fred Barnum & Bailey C R
 Bradon Joe Ellis Nowlin Circus
 Brennan Geo Trocadero B R
 Brennan Samuel N 2856 Tulip Phila
 Breton Runkel Co McKeesport Pa
 Brinkley The 424 W 39 N Y
 Bristow Lydia Dreamlanders B R
 Britton Nellie 140 Morris Phila
 Brixton & Brixton 708 Lexington Brooklyn
 Brookes & Carlisle 38 Glenwood Buffalo
 Brookland Chas Runaway Girls B R
 Brooks Florrie Big Review B R
 Brooks Thos Girls from Happyland B R
 Brooks Harvey Cracker Jacks B R
 Brooks Walter Baker Denver indef
 Brooks & Jennigs 361 W Bronx N Y
 Brooks & Kingman 234 W 39 N Y
 Browder & Browder Richardson Oswego
 Brown Sammie Bowery Burlesquers B R
 Brown & Brown 69 W 115 N Y

LEO CARRILLO

This week (Sept. 26), Shea's, Buffalo. Next Week (Oct. 3), Shea's, Toronto.
Oct. 10—Keith's, Syracuse, N. Y.

Still drifting around, doing stagey work through the kindnesses of the Manager, and
That Other Fellow, PAT CASEY

Brown & Willmot 71 Glen Malden Mass
Brown & Farland King Edward Halifax N S
Brownies The Jackson Topeka Kan
Browning & Lavan 895 Cauldwell av N Y
Bruce Lena Lovemakers B R
Bucres The 120 W 27 N Y B
Bruno Max C 160 Baldwin Elmira N Y
Brydon & Harmon 229 Montgomery Jersey City
Buch Bros Pantages Los Angeles
Buchanan Dancing Four Com'cial Htl Chicago
Buckley Joe Girls from Happyland B R
Buford Bennet & Buford 768 8th av N Y
Buckshot Tom Trocadero N Y B
Bunce Jack 2219 S 18th Philadelphia
Bunchu & Aiger 2319 W Maine Louisville
Burgess Bobby & West Sts 1412 Jefferson Bklyn
Burgess Harvey J 627 Trenton av Pittsburg
Burke Minnie Trocadero B R
Burke & Farlow 4087 Harrison Chicago
Burns & Emerson 1 Pl Boleldieu Paris
Burns Teddy Shore Inn St James L I
Burrows Lillian 2050 W North Av Chicago
Burrows Travis Co 111 E 26 N Y
Burt Wm P & Daughter 138 W 45 N Y
Burton Jack Marathon Girls B R
Busch Devere Four Devere Beauty Show B R
Bushell May Fada & Follies B R
Butlers Musical 423 S 8 Phila
Butterworth Charley 850 Treat San Francisco
Byers & Hermann 3649 Paxton Cincinnati
Byrne Golsen Players Matinee Girl Co
Byron Gleta 107 Blue Hill av Roxbury Mass

O

Cabill Wm Reeves Beauty Show B R
Caine & Odum 72 Wilson Newark O
Calet 74 Grove Rd Clapham Pl London
Callahan Grace Bohemians B R
Cameron & Gaylord 5640 Highland St Louis
Campbell Harry Marathon Girls B R
Campbell Phyllis Merry Whirl B R
Campbell & Parker Rose Sydel B R
Canfield Al Follies of New York and Paris B R
Cantor & Curtis Marathon Htl Chicago
Canway Fred R 6425 Woodlawn av Chicago
Capman Bert Follies of New York B R
Capron Nell Follies of New York B R
Cardon Chas Vanity Fair B R
Cardowale Sisters 425 N Liberty Alliance O
Carey & Stampe 824 42 Bklyn

MABEL CAREW

This Week (Sept. 26), Colonial, Lawrence.

Carl Black 217 W 63 N Y
Carle Irving 4203 No 41 Chicago
Carmelos Pictures Galety Girls B R
Carmen Frank 465 W 163 N Y
Carmen Beatrice 72 Cedar Brooklyn
Carmontelle Hattie Marathon Girls B R
Carol Sisters 167 W 16 N Y
Carr Alex 816 Sallie Chicago
Carr Trio Park Canadadgia N Y
Carroll Nettle Trio Barnum & Bailey C R
Carrollton & Van 5428 Monte Vista Los Angeles
Caron & Farnum 285 E 24 N Y
Carson Bros 623-53 Bklyn
Carters The Ave Mo
Casade Three Darlington Wis
Casmus & La Mar Box 247 Montgomery Ala
Case Paul 81 S Clark Chicago
Caulfield & Driver Normandie Htl N Y
Chabanty Marguerite Columbians B R
Chadwick Trio Maryland Baltimore
Challenger & Brenner 167 Dearborn Chicago
Chameroys The 1331 43 Bklyn
Champion Mamie Washington Society Girls B R
Chantrell & Schuyler 219 Prospect av Bklyn
Chapin Benjamin 566 W 186 N Y
Chapman Sisters 1629 Millburn Indianapolis
Chase Billy Bijou Winnipeg
Chase Dave 90 Birch Lynn
Chase Carme 2615 So Halstead Chicago
Chatham Sisters 306 Grant Pittsburg
Chick & Chicklets Brigadiers B R
Chip & Marble York Htl N Y
Christy & Willis 209 E 14th N Y
Chubb Ray 107 Spruce Scranton Pa
Church City Four 1292 Decatur Brooklyn
Chubb & Springer 9654 Pittsfield Mass
Chalborne Kay C 224 Security Bldg Los Angeles

INA CLAIRE

In "JUMPING JUPITER."
With Richard Carle.
CORT THEATRE, CHICAGO.

Clairmont Josephine & Co 163 W 131 N Y
Clarke Wilfred 130 W 44 N Y
Clark Geo Robinson Crusoe Girls B R
Clark Florette 10 Larnhurst Roxbury Mass
Clark & Duffy Metropolitan Minstrels Indef
Clark Billy Muskegon Mich Indef
Clark & Ferguson 121 Phelps Englewood
Claton Carlos 2354 1/2 av Nashville Tenn
Claus & Radcliffe 1649 Dayton av St Paul
Clayton Drew Players American Chicago
Clear Chas 100 Morningside av N Y
Clemons Cam'n 462 Columbia Dorchester Mass
Clemento & Aiger 30 W 9 N Y
Cleveland Claude 5th av N Y
Clever Trio 2129 Arch Phila
Cliff & Cliff 4106 Artesian Chicago
Cliff & Sylvester 928 Winter Phila
Clure Raymond 657 Dennison av Columbus O
Cluy & Rochelle 1479 Hancock Quincy Mass
Codena Mlle Barum & Bailey C R
Cody & Lynn 240 Powell Brooklyn
Cogswell Cycling Gem Berlin N H
Cohan Will H Miss N Y Jr B R
Cohen Tille 306 W 121 N Y
Cohen Isador & Co 155 S 2 Bklyn
Cohen Nathan Hastings Show B R
Cole Chas & Rollickers B R
Cole & Johnson 5th av N Y
Collins Eddie 5 Reed Jersey City N J
Collins Fred Dreamlanders B R
Collide & Montrose Walker Winnapeg
Colton Tommy Fada & Follies B R
Comrades Four 824 Trinity av N Y
Comstock Ray 7321 Cedar av Cleveland
Conn Hugh L Fada & Follies B R
Connelly Pete & Myrtle 720 N Clark Chicago
Connelly Mr & Mrs Erwin Orpheum Los Angeles
Connelly & Webb Temple Hamilton Can

Coogan Alan Lovemakers B R
Cook Geraldine 875 Jackson av N Y
Cooke Trio Ansonia Conn
Cooke & Myers 1514 E Vancouver
Cooke Robert & Summers Central Dresden
Cooper John 119 Wacker Bklyn
Corbett Ada Miss N Y Jr B R
Corbett & Forrester 71 Emmet Newark N J
Cordua & Maud 104 E 14 N Y
Corinne Suzanne Fada & Follies B R
Cornish Wm A 1108 Bway Seattle
Cotter & Boulden 1835 Vineyard Phila
Cottrell & Hamilton Palace Htl Chicago
Coyne & Mum 3327 Penn av Chicago
Coyne Tom Hastings Show B R
Crane Cecile Chloopee Mass
Crane Mr and Mrs Gardner Chases Washington
Crawford Catherine Reeves Beauty Show B R
Crawford Glenn S 1439 Baxter Toledo
Cree & Co 1404 Borie av Phila
Cressy & Dwyer Orpheum Omaha
Crollua Dick 224 W 46 N Y
Crosby Ama 162 E 8 Peru Ind
Cross & Josephine Polls Springfield
Cross & Maye 1812 Huron Toledo
Culhanes Comedians N Vernon Ind
Cullison & Villa 215 W 42 N Y
Cullen Thos Runaway Girls B R
Cullen Bros 2916 Ellsworth Phila
Cumlinger & Colonna 22 Cranworth London
Cumings & Thornton Majestic Jacksonville
Cummings Josie Rose Sydel B R
Cunningham B & D 112 Wash'n Champaign Ill
Cunningham & Marion Crystal Johnston Pa
Curtis Blanche & Marion Girls B R
Curtis Sam J Majestic La Crosse Wis
Curzon Sisters Fair Birmingham
Cutty Musical Orpheum Minneapolis
Cycling Brunettes Bijou Phila

D

Dagwell Sisters Chases Washington
Dale & Boyle Orpheum Minneapolis
Dale & Harris 1810 Madison av N Y
Daley Wm J 108 N 10 Phila
Dalton Fenn Prospect Cleveland
Daly & O'Brien National Sydney Indef
Daly Country Choir Unique Minneapolis
Darmody Cosmos Washington
Davenport Three Big Banner Show B R
Davenport Three Barnum & Bailey C R
Davis Edwards Orpheum Des Moines
Davis Hazel M 3538 La Salle Chicago
Davis & Cooper 1920 Dayton Chicago
Davis Imperial Trio Richmond Htl Chicago
Davis Harry Columbia Hts Minn
Davis & Schuler 1326 South Bend Ind
Davidson Dot 1235 Michigan av Niagara Falls
Dawson & Gillette 344 E 58 N Y
De Clairville Sid 1313 Douglas Omaha
De Frankie Sylvia Saratoga Htl Chicago
De Grace & Gordon 922 Liberty Brooklyn
De Grote Ed & Leah Victor New Orleans Indef
De Lion Clement Grand Indianapolis
De Lo John 130 Jackson Milwaukee
De Mar Lolo 746 Prospect Pl Bklyn
De Mar Rose 807 W 37 Pl Chicago
De Mario Apollo Berlin
De Milt Gertrude 818 Sterling Pl Bklyn
De Mont Robt Trio Fair Mitchell S D
De Oesch Mlle 936 So 10th Saginaw
De Renzo Three Chases Washington
De Vassy Thos Big Banner Show B R
De Velde Ermond J & Co 40 Bway Norwich Ct
De Vere Geo M Travelling Salesman
De Vere Tony Watsons Burlesquers B R
De Verne & Van 4572 Yates Denver
De Witt Burns & Torrance Scala Copenhagen
De Wolfe Lester & Linton Olympic N Y
De Young Tom 156 E 113 N Y
De Young Mabel 122 W 115 N Y
Dean Lew 462 2 Niagara Falls
Dead Orr Sisters & Gallagher Grand Fargo
Dead & Sibley 463 Columbus av Boston
Deas Reed & Coas 255 W 80 N Y
Deer Frank 204 West Elm av N Y
Delaney Patsy Miss N Y Jr B R
Delavoye Will Howes London Show C R
Delmore Adelaide Girls from Happyland B R
Delton Bros 261 W 38 N Y
Demarcos The 12 N 9 Phila
Deming & Lion Americans B R
Demonte & Bell Englewood N J
Denman Louise 189 Rawson Atlanta
Denton G Francis 451 W 44 N Y
Densmore Beth Gerard Htl N Y

BETH DENSMORE

This Week (Sept. 26), Princess, St. Louis.

Desmond Vera Lovemakers B R

Desmond & Co 24 E 21 N Y

DEVLIN AND ELLWOOD

"THE GIRL FROM YONKERS."
Week (Sept. 26), Young's Pier, Atlantic City.

Desperado Barnum & Bailey C R
Destiny 446 16 Detroit Mich
Dias Mona Bohemians B R

Anita Diaz's Monkeys

Direction AL SUTHERLAND.
Weeks Oct. 3 and 10, Chicago.

Diehl A S Melchers El Campo Tex Indef
Dillie Max Forepaugh-Sells C R
Diolas The 1421 W 5th Massfield O
Dixie Trio Famos 127 W 35 N Y
Dixons Four 758 S av N Y
Dodd Family & Jessie 201 Division av Bklyn
Doherty & Harlowe 428 Union Bklyn
Dolan & Lenharr 2460 7 Av N Y
Donaghy G Francis 319 55 Brooklyn
Donald & Harlow 216 W 103 N Y
Donnan Sisters Bon Tons B R
Donita & Co Clarendon Htl Chicago
Donner Doris 343 Lincoln Johnston Pa
Dorothy Gavin 758 S av N Y
Dorach & Russell Los Angeles
Doss Billy 102 High Columbia Tenn
Downs Leslie Washington Society Girls B R
Doyle Phil Merry Whirl B R
Drew Dorothy 377 8 Av N Y

Drew Frankie American Omaha
Drisko & Earl Van Buren Htl Chicago
Dube Leo 258 Stowe av Troy
Du Bois Great & Co 80 No Wash av Bridgeport
Du Mars & Gualtieri 397 W Water Elmira N Y
Duffy Tommy Queen of Jardin de Paris B R
Dunbar Mazi Bijou Tens Okla Indef
Duncan A O 942 E 9 Bklyn
Dunedin Troupe Bon Tons B R
Dunham Jack Bohemians B R
Dunleavy Joe Sereaders B R
Dunsworth & Valder 234 W 43 N Y
Dunn Bill Suaves Numero 6 Havana
Dunn Arthur P 217 E Lacco Pittsburg

FRED DUPREZ

Week (Oct. 3), Orpheum, Utah.

Dupille Ernest A 98 Charing Cross London

JEANETTE DUPRE

"Nearly a Native Daughter."
Levy's Cafe, Los Angeles, until Oct. 10th.

Dwyer Lottie Trio Grand Hamilton O

B

Eddy & Tallman 640 Lincoln Blvd Chicago
Edinger Sisters Trenton
Edman & Gaylor 1008 So I Richmond Ind
Edna Ruth 419 W Green Olean N Y
Edwards Gertrude Miss N Y Jr B R
Edwards Fred R Bucklin Htl Elkhart Ind
Edwards Jessie Pantages Los Angeles
Edwards Shorty Victoria Wheeling W Va
Egan Geo Marathon Girls B R
Elaine Mabel Colonial St Louis
El Barto 2531 Hollywood Phila
Elber Lew Bowery Burlesquers B R
Elliott Jack Runaway Girls B R
Ellsworth Mr & Mrs 23 Manhattan av N Y
Ellsworth & Linder 419 Neve Eau Claire Wis
Elmore & Raymond Pantages Sacramento
Elwood Perry & Downing 924 Harlem av Balto
Emelle Troupe Bijou Battle Creek
Emerald Connie 41 Holland Rd Brixton London
Emerson & Le Clear 23 Beach av Grand Rapids
Emerson Ida Robinson Crusoe Girls B R
Emmett & Lower 419 Neve Darby Pa
Englebreth G W 2313 Highland av Cincinnati
Enigmairle Airdome Chattanooga
Enser Wm Hastings Show B R
Erleben B A Shootover Inn Hamilton City Cal
Ernsinger Mabelle E 216 S Central av Chicago
Esmann H T 1294 Putnam av Bklyn

LA ESTRELLITA

Now in 8th month. Featured Attraction.
Portola Cafe, San Francisco.

Evans Beanie 3701 Cottage Grove av Chicago
Evans & Lloyd 923 E 12 Bklyn
Evelien D Ella Nowlia Circus
Evelyn Sisters 252 Green av Bklyn
Everett Gertrude Fada & Follies B R
Everett Sophie Box 68 Jamaica N Y
Evers Geo 210 Losoya San Antonio
Ewing Chas & Nina 455 Telfair Augusta

F

Fairchild Sisters 220 Dixwell av New Haven
Fairchild Mr & Mrs 1321 Vernon Harrisburg
Fairfax Grace Colonial Warsaw Indef
Fairburn Jas Miss N Y Jr B R
Falls Billy A 558 Lyell av Rochester
Fantas Trio S Union Sq N Y

FARRELL-TAYLOR TRIO

Funnest Black Face Act In Vaudeville.
Next Week (Oct. 3), Trent, Trenton.

Farnum & Delmar 224 W 46 N Y
Fawn Loretta Rose Sydel B R
Fay Trio Coley & Fay Chases Washington
Fay Sisters Wichita Kan
Felix & Harry Sheen Toronto
Felman & Arthur 2144 W 20 Chicago
Fenner & Fox 639 Central Camden N J
Fentile & Vallorie Orpheum Memphis

DAVE FERGUSON

Next Week (Oct. 3), Poli's, Bridgeport.

Ferguson Frank 489 E 43 Chicago
Ferguson Jos 127 W 67 N Y
Ferguson Marguerite Hastings Show B R
Fern Ray 1300 W Ontario Phila
Fern & Mack Richmond Htl Chicago
Fernandez May Duo 207 E 87th N Y
Ferrard Grace 2718 Warsaw av Chicago
Ferry Wm Keiths Providence
Fidler & Sheldon Providence R I
Field Bros Keiths Providence
Fielding & Vann 133 W 45 N Y
Fields & Coco 104 E 14 N Y
Fields & La Adella Orpheum Canton
Fields & Hanson Hudson Union Hill N J
Fields School Kids Majestic Houston
Finn & Ford 290 Revere Winthrop Mass
Finney Frank Trocadero B R
Fisher Marie Galety Girls B R
Fisher Susie Rose Sydel B R
Flake Gertrude Brigadiers B R
Fitzgerald & Quinn Bowery Burlesquers
Fitzgeralds 8 Juggling Girls Ringling C R
Flasimmons & Canon 5608 S Green Chicago
Flitico Alfred Jas Powell & Cohan Co Indef
Fletcher 23 Rondell pl San Francisco
Fletcher Ted 470 Warren Bklyn
Floredo Nellie Columbians B R
Foote Dick & Pearl Altoona Pa
Folbes & Bowman Orpheum Slough City
Force Johnny 800 Edmore 31 Norfolk Va
Ford Geo Queen of Jardin de Paris B R
Ford & Co 300 Fenton Flint Mich

Ford & Miller 26 Brayton Buffalo
Ford & Louise 128 S Broad Mankato Minn
Formby Geo Walthow House Wigan Eng
Foster Eleanor Del Prado Htl Chicago
Foster Geo A Ringling Bros C R
Foster Harry A Sallie 1838 S 12 Phila
Foster Billy 2316 Centon Pittsburg
Foster Ringling Bros C R
Fowler Bertie Htl Lincoln N Y
Fox & Summers 317 10 Saginaw Mich
Fox Florence 172 Filmore Rochester
Fox Will World of Pleasure B R
Foy Margaret Academy Sallie Va Indef
Foyer Eddie 9020 Pierpont Cleveland
Francis Winifred Vanity Fair B R
Francis Willard 87 W 134 N Y
Francisco 343 N Clark Chicago
Frank Sophia & Myrtle Miss N Y Jr B R
Frederick & Kirkwood Guilford N Y
Fredericks Musical Houghs Neck Mass
Freeman Bros Girls from Happyland B R
Freight Lissie Bawery Burlesquers B R
French Henri Gedar Htl N Y
French & Williams 821 W Blaine Seattle
Fricke William Lovemakers B R
Friganzi Trizie La Salle Chicago
Frobel & Ruge 814 W 23 N Y
Furman Radie 2026 Lexington av N Y

G

Gaffney Sisters 1407 Madison Chicago
Gaffney Al 393 Vernon Brooklyn N Y
Gage Chas 199 White Springfield Mass
Gale Ernie 169 Easton
Gallager Ed Big Banner Show B R
Garden Geo Girls from Happyland B R
Gardner Family Polls Bridgeport
Gardner Andy Bohemians B R
Gardner George & Co 4646 Kenmore av Chicago
Gardner Oscar 776 S av N Y
Gardner & Vincent Hudson Union Hill N J
Gardners Three 1958 No 8 Phila
Garrett Bros Moulton Ia
Garrity Harry Grand Vancouver B C Indef
Gath Karl & Emma 508 Cass Chicago
Gavin & Platt Box 140 Clifton N J
Gaylor Chas 768 17 Detroit
Geano & Theatrical Corsicans Tex Indef
Gennaro's Band 205 W 38 N Y
George Al D Sam T Jacks B R
George Chas N Potomac Hagerstown Md
Georgia Campers Miners 8 av N Y
German Anna T 25 Arnold Revere Mass
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Gilbert Gladys 104 W 40 N Y
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Gillmore Mildred Galety Girls B R
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Mendel 18 Adams Strand London
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Menetkel 104 E 14 N Y
Meredith Sisters 29 W 65 N Y
Merrill Sebastian Fair Brockton Mass
Merritt Raymond 178 Tremont Pasadena Cal
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Methren Sisters 12 Culton Springfield Mass
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Michael & Michael 320 W 53 N Y
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Miller & Mack 2641 E 14th Phila B R
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Millmans 214 S Wash Kokomo Ind
Milton & De Long Star Bijou Decatur
Milton Joe 241 W 38 N Y
Mintz & Palmer 1308 E Phila
Miroff Princess Orpheum Easton Pa
Miskel Hunt & Miller 108 14 Cincinnati
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Monch Four Golden Crook B R
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Murphy & Willard Fairhaven N J
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Nelson Gusle 132 Charing Cross London
Nelson Bert A 1942 N Humboldt Chicago
Nelson Georgia 2710 Virginia St Louis
Nelson Cliff B Our New Minister Co
Nelson Oswald & Berger 150 E 128th N Y
Neuville Mile Del Prado Htl Chicago
Nevaros Theres 1942 N Milwaukee
Newlin & Erwood 321 Edmond Av Chester Pa
Newhoff & Phelps 22 W 118 N Y
Newton Billy 8 Miss N Y Jr B R
Nichols Nelson & Nichols Orpheum Mansfield O
Nicola Ida Bohemians B R
Noble & Brooks Columbia Kansas City Kan
Nonette 617 Flatbush Av Bklyn
Normans Juggling Sells Floto C R
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Norton Ned Folies of New York & Paris B R
Norton C Porter 6342 Kimbark Av Chicago
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Orren & McKennie 606 East Springfield O
Osborne Lillian & Co American Cincinnati
Osoun & Dola 335 No Willow Av Chicago
Ott Phil 178 A Tremont Boston
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Palmer Daisy Golden Crook B R
Palmer Cathryn Rowe La Salle Chicago
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Pardue Violet Folies of New York B R
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Pasco Dick Ellis Nowlin Circus
Pastor & Merle Hartford Htl Chicago
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Pelots The 161 Westminster Av Atlantic City
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Phillips Mondane 4027 Bellevue Av Kan City
Phillips Samuel 316 Claxson Av Bklyn
Phillips Sisters 778 8 Av N Y
Piccolo Midgets Phenicia N Y
Pierson Hal Lovemakers B R
Pike & Calame 973 Amsterdam Av N Y
Pioscoffs Five Lovemakers B R
Pisano Yen 15 Charles Lynn Mass
Pisano Fred A 38 W Gloverville N Y
Plunkett & Ritter Francis Montreal
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Pope & Uno Orpheum Mobile
Potter Wm Big Banner Show B R
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Potts Bros & Co 5th Av N Y
Powder Saul Folies of New York B R
Powell Eddie 2314 Chelsea Kansas City
Powers Elephants 745 Forest Av N Y
Powers Bros 15 Trank Providence
Powers Great 134 Warren Glens Falls N Y
Price Harry M 934 Longwood Av N Y
Price & Dinton 934 Longwood Av N Y
Prices Jolly 1629 Arch Philadelphia
Primrose Four Lyric Dayton
Priors The Tukula Wash
Proctor Sisters 1112 Halsey Bklyn
Prosit Trio Ringling Bros C R
Pucks Two 184 N Lena Av Freeport L I

Quenn Mat & Wels Family Lafayette Ind
Quinn & Nickerson Folies of 1910
Quinn Josie 644 Clark Chicago
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Radcliff Pearl Watsons Burlesquers B R
R A G Trio Hip Cleveland
Raimund Jim 37 E Adams Chicago
Rainbow Sisters 940 14 San Francisco
Ralande & Ralande Box 280 Cumberland Md
Ramsey Ollie Washington Society Girls B R
Randall Edith Marathon Girls B R
Ranf Claude Pola Worcester
Rankin Bobby Olympic Los Angeles Indef
Raplir John 473 Cole Av Dallas
Ratelles The 637 Petoneux Montreal
Rawls & Von Kaufman Broadway Camden N J
Ray Eugene 5602 Prairie Av Chicago
Raymond Clara 141 Lawrence Brooklyn
Raymond & Co 147 W 96th N Y
Ready G Ella Nowlin Circus
Reded & Hadley Star Show Girls B R
Redner Thomas & Co 972 Hudson Av Detroit
Redway Juggling 141 Inspector Montreal
Redwood & Gordon 167 Dearborn Chicago
Reed & Earl 236 E 624 Los Angeles
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Reeves Al 145 State Bklyn
Reffkin Joe 163 Dudley Providence
Regal Trio 116 W Wash Pl N Y

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Ring & Bell Metropolitan Minstrels Indef
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Roberts & Downey 38 Lafayette Detroit
Roberts & Pearl 369 Grand Brooklyn
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Robinson Chas A Crusoe Girls B R
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Rocamora Suzanne Orpheum Denver
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Rockway & Conway Majestic Dallas
Roeder & Lester 314 Broadway Buffalo
Rogers Bill Bessemer Ala
Rogers Ed Girls from Happyland B R
Roland & Morin 208 Middlesex Lowell
Rolande Geo S Box 290 Cumberland Md
Roland & Francis 31 O H Block Chicago
Roode Claude M Hip Cleveland
Roof Jack & Clara 705 Green Phila
Rooney & Bent Alhambra N Y
Rose Dave Rose 300 N Y Indef
Rose Blanche Cracker Jacks B R
Rose Lane & Kelgard 125 W 43 N Y
Rose Clara 6025 47 Bklyn
Rosenbaum Al R A & S Boston
Rosenthal Bros 151 Chaplain Rochester
Ross Eddie G Airdome Chattanooga
Ross & Lewis Empire Islington London
Ross Frank Trocadero B R
Ross Sisters 65 Cumerford Providence
Ross Alfred Mr & Mrs Two Bills Show C R
Royal Minstrel Four 1417 East Salt Lake
Royale & Stearns 528 Quincy Rapid City N D
Royden Virgie Rose Sydel B R
Roya Lyrcum Chicago
Russell & Davis 1316 High Springfield O
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Rutans Song Birds Wildwood N J
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Sampson & Douglass Bijou Flint Mich
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Sanderson's Manikins 980 Salem Malden Mass
Sanford Jere Stittners Chicago
Sanford & Darlington 5890 Fensgrove Phila

Savage & De Croteau 1534 Broadway N Y
Saxe Michael Folies of New York B R
Saxon Chas Big Review B R
Scarlet & Scarlet 913 Longwood Av N Y
Scheer Billy 49 W 24 N Y
Schilling Wm 1000 E Lanvale Baltimore
Scintella 558 Loyal Av Rochester
Scott Maude Belmont Mass
Scott Robt Lovemakers B R
Scott O M Queen of Jardin de Paris B R
Scott & West 22 Division N Y
Scott & Yost 40 Morningside Av N Y
Scully Will P 3 Webster Pl Bklyn
Sears Gladys Midnight Maidens B R
Seaton Billie Serenaders B R
Selby Hal M 204 Schiller Bldg Chicago
Semon Chas F 2 Forest Salem Mass
Sensell Bros 210 Arlington Pittsburg
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Sheppell & Bennett Dreamlanders B R
Sherlock & Val Dille 514 W 135 N Y
Sherlock & Holmes 2506 Ridge Phila
Sherman & De Forest Sherman Cent'l Park L I
Shermans Two 263 S Main Watertown N Y
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Siegel & Matthews 234 Dearborn Chicago
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Simmonds Teddy Americans B R
Simpson Corah Van Buren Htl Chicago
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Slater & Finch 10 N 3 Vincennes Ind
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Smith & Brown 124 St John Toledo
Snyder & Buckley Fads & Folies B R
Socrant Bros Three 558 E Detroit
Somers & Storke Circle Chicago
Sossin Samuel Hastings Show B R
Spaulding & Dupree Box 285 Ossining N Y
Spears The 67 Clinton Everett Mass
Spears Anna 227 W 22 B R
Spelvin Geo Sam T Jacks B R
Spencer & Austin 3110 E Phila
Spillers Musical 29 W 133 N Y
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Sprague & McNece 632 No 10 Phila
Sprague & Dixon 506 Mt Hope Cincinnati
Springer & Ching 124 St John Mass
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Stafford Frank & Co Orpheum Omaha
Stagpooles Keeneys New Britian Conn
Stanley Harry S Los Angeles
Stanley Stan 905 Bates Indianapolis
Stanwood David 364 Bremen E Boston
Starr & Sachs 343 N Clark Chicago
Stedman Al & Fannie 685 E So Boston
Steinert Thomas Trio 531 Lenox Av N Y
Steinman Herman Lovemakers B R
Steppe A H 33 Barclay Newark
Sterns Al 670 3 Av N Y
Stevens Will H Serenaders B R
Stevens E 135 So First Bklyn
Stevens Paul 323 W 22 B R
Stevens Lillie Brigadiers B R
Stevens & Moore Columbians B R
Stewart Harry M World of Pleasure B R
Stewart & Earl 125 Euclid Woodbury N J
Stickney Louise Hippodrome N Y Indef
Stipps Musical Hippodrome Mich
Stirk & London 25 Hancock Brooklyn
St James & Dacre 163 W 34 N Y
Story Musical Palace Htl Chicago
Strebl May Gaiety Girls B R
Strickland Rube Garrick Burlington Ia
Strohachain H 2332 Atlantic Bklyn
Strubbsfield Trio 5808 Maple Av St Louis
Sugimoto Troupe Fair York Pa
Sully & Hussey 167 Dearborn Chicago
Sully & Phelps 2310 Bolton Phila
Summers Allen 1556 W Division Chicago
Sutton Sutton 251 W 30 N Y
Sweeney & Rooney 1434 Sumner Av Scranton
Swift J Lionel & Co Proctors Elizabeth N Y
Swisher Gladys 1154 W Clark Chicago
Swor Bert Columbians B R
Sydney Oscar Lovemakers B R
Sylvesters The Plymouth Htl Hoboken N J
Symonds Alfaretta Majestic Denver
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Thatcher Fannie Bon Tons B R
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Thompson Mark Bohemians B R
Thomson Harry 1254 Putnam Av Bklyn
Thorndyke Lillian 248 W 38 N Y
Thornton Arthur Golden Crook B R
Thornton Geo A 395 Broome N Y
Thorne Mr & Mrs Harry 288 St Nicholas AvNY
Thorns Juggling 58 Rose Buffalo
Those Three 223 Scott San Francisco
Thurston Leslie 68 W 108 N Y
Tilton Lucille Temple Grand Rapids
Tinker G L 776 8 Av N Y
Tivoli Quartette High Life Cafe Milwaukee Indef
Tom Jack Trio Temple Detroit
Tops Topsy & Tops 3442 W School Chicago
Touhey Pat & May E Haddam Conn
Touhey Trabel A Ella Nowlin Circus
Trotter Julia Raymond Bartholdi Inn N Y
Travers Belle 210 N Franklin Phila
Travers Phil 5 E 115 N Y
Travers Roland 221 W 42 N Y
Tremaines Musical 203 Caldwell Jacksonville Ill
Trevor Edwin & Dolores Golden Crook B R
Trent Geo & Donnie 328 W 43 N Y
Trotter Car Trio 21 Willow Pl Yonkers
Trosl & Winchel 306 S N Seattle
Tuda Harry Majestic Denver
Tunis Fay World of Pleasure B R
Turner Bert Bijou Oshkosh Wis
Tuscano Bros Keiths Columbus O
Tuttle & May 8887 W Huron Chicago
Tweedley John 242 W 43 N Y
Tydemar & Dooley 108 Elm Camden N J

Ulline Arthur M 1759 W Lake Chicago
Ulline & Rose Deming Htl Chicago
Umhauits Bros 26 N Jefferson Dayton
Unique Comedy Trio 1927 Nicholas Phila

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Valadons Les 407 Thomas Newport R I
Valdare Troupe Academy Chicago
Vallette & Lamson 1329 St Clark Cleveland
Valmore Lulu & Mildred Bohemians B R
Van Epps Jack Majestic Dallas
Van Dille Sisters 514 W 135 N Y
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Van Haven Keiths Boston
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Vass Victor V 25 Hawkins Providence
Vedder Fannie Bon Tons B R
Vedder Lillie Cracker Jacks B R
Vedmar Rene 3285 Bway N Y
Venetian Serenaders 676 Blackhawk Chicago
Venus on Wheels Casino Harrisburg
Venus 270 W 39 N Y
Veronica & Hurl Falls 1336 Gillingham Phila
Village Comedy Four 1912 Ringgold Phila
Vincent John B 820 Olive Indianapolis
Vinton Grace Serenaders B R
Violant Orpheum Alliance O
Violetta Jolly 41 Leipzigstr Berlin Ger
Vogel & Wandas Majestic Harrison S C
Voss Serley Sisters Marathon Girls B R
Vyner Lydia Reeves Beauty Show B R

Wakenfeld Frank L Runaway Girls B R
Walker Musical 1524 Brookside Indianapolis
Wallace's Cockatoos c/o Parker Abiline Kan
Wallack Nanette & Co Alhambra Htl Chicago
Walling Ida Watsons Burlesquers B R
Walsh Helen & May Dainty Duchess B R

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Direction, PAT CASEY.
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Walsh May Dainty Duchess B R
Walsh Martin Trocadero B R
Walters & West 3437 Vernon Chicago
Walters John Lyric Ft Wayne Ind Indef
Ward Alice Reeves Beauty Show B R
Ward Billy 199 Myrtle Av Bklyn
Ward & Harrington 418 Strand London
Ward & Mack 300 W 70 N Y
Ward & Hester Harry E Rollickers B R
Washburn Blanche Washington Soc Girls B R
Washer Bros Oakland Ky
Waters Carl P Sam T Jacks B R
Waters Hester Washington Society Girls B R
Watson Sammy 333 St Pauls Av Jersey City
Watson & Little 595 Van Cort Yonkers N Y
Watson Billy W Girls from Happyland B R
Wayne Sisters Dainty Duchess B R
Weaver Frank & Co 1705 N 9 Baltimore
Webb Funny Ellis Nowlin Circus
Weber Johnnie Rose Sydel B R

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Direction, Norman Friedwald.
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Welch Tint Vanity Fair B R
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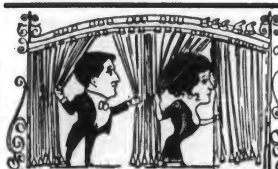
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Playing Return Engagement Over Pantages
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Presenting their NEW SUCCESS "THE COMMERCIAL DRUMMERS"

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16 MINUTES IN "ONE"

MAX HART, Manager

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Oct. 16

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HIGH CLASS COLORED PURVEYORS OF COMEDY AND HARMONY

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Wells Low Bijou Battle Creek
Westworth Varsity & Teddy Orpheum Minn
West John Watsons B R
West Al 606 E Ohio Pittsburgh
West Henry Bowers Burlesquers B R
West Sisters 1412 Jefferson Av Bklyn N Y
West & Denton 185 W Cedar Kalamazoo
Weston Al Bowers Burlesquers B R
Wetzel Danton 216 N 7
Western Union Trio 2241 E Clearfield Phila
Wetherill 83 W 8 Chester Pa
Wharton Nat Central Oldtown Me
Wheeler Sisters 1441 7th Philadelphia
Wheelock & Hay Orpheum Portland
Whirl Four 2426 S Watts Phila
Whitman Bros 1335 Chestnut Phila
Whitman Frank 183 Greenwich Reading Pa
White Harry 1003 Ashland Av Baltimore
White Phil Merry Whirl B R
Whitehead & Grierison Orpheum Cincinnati
Whitlake Ethel Peru Ind
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Wilhelm Fred Sam T Jacks B R
Williams Clara 2450 Tremont Cleveland
Williams Cowboy 4715 Upland Phila
Williams Frances Park Pallade N J Indef
Williams Chas 2652 Rutgers St Louis
Williams John Cracker Jacks B R
Williams Ed & Florence 94 W 103 N Y
Williams Lew 1534 Bway N Y
Williams & De Croteau 1 Ashton Sq Lynn Mass
Williams & Gilbert 1010 Marshall Av Chicago
Williams & Segal Polle Bridgeport
Williams & Sterling Star Elgin Ill
Williams Frank & Della Palmyra N Y
Williams Mollie Cracker Jacks B R
Williamson Frank Runaway Girls B R
Willson Herbert Al Fields Minnreals
Wills & Hassan National Sydney Australia
Wilson Fred J 14 Forest Montclair N J
Wilson Al & May Dorp Schenectady Indef

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Wilson Fred Cracker Jacks B R
Wilson Bros Bijou Filmt Mich
Wilson Frank 1618 W 28 Los Angeles
Wilson Marie Queen of Jardia de Paris B R
Wilson Lizzie 175 Franklin Buffalo
Wilson & Pinkney 207 W 15 Kansas City
Wilson & Wilson Lyric Mobile
Wilton Joe & Co 1129 Porter Phila
Winkler Kress Trio Auditorium York Pa
Wise & Milton Brennan Circuit New Zealand
Withrow & Glover 882 N Emporia Wichita Kan
Wolfe & Lee 324 Woodlawn Av Toledo

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Woodman Harry Ellis Nowlin Circus
Woods & Woods Trio Maryland Baltimore
Wood Bros Orpheum Montreal
Wood Olive 534 W 169 N Y
Woods Ralton & Co Saratoga Htl Chicago
Work & Oler 882 N Emporia Wichita Kan
Wright Lillian 163 W 60 N Y
Wright & Dietrich Polle Wilkes-Barre
Wyckoff Fred 60 Water Lyons N Y

X
Xaxiers Four 2144 W 20 Chicago

Y
Yackley & Bunnell Lyda Chicago
Yaw Don Dan 119 E Madison Chicago
Yeoman Geo 4568 Gibson Av St Louis
York Charles Carbondale Pa
Yost Harry E World of Pleasure B R
Young Carrie Bohemians B R
Young Ollie & April Sheas Buffalo
Young De Witt & Sister Majestic Seattle
Young & Phelps 1013 Baker Evansville Ind

Z
Zanciga The 356 W 145 N Y
Zanfrelas 131 Brixton London
Zasell & Vernon Seguin Tour So America Indef
Zeda Harry L 1328 Cambria Phila
Zeliser & Thorne Williams Temple of Music
Zimmerman Al Dreamlands B R

BURLESQUE ROUTES

"L. O." indicates show is laying off.
Weeks Oct. 3 and 10.

Americans Standard St Louis 10 Empire Ind
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Louisville
Big Banner Show Empire Toledo 10 Star &
Garter Chicago
Beauty Trust Gayety Toronto 10 Garden Buf-
falo
Big Review Star St Paul 10 St Joe
Bohemians Monumental Baltimore 10 Penn
Circuit
Bon Tons Alhambra Chicago 10 Gayety Detroit
Bowers Burlesquers Gayety Milwaukee 10 Al-
hambra Chicago
Brigadiers Columbia Boston 10-12 Bon Ton
Jersey City 13-15 Polly Patterson
Broadway Gaiety Girls Royal Montreal 10
Howard Boston

Cherry Blossoms Academy Pittsburgh 10 Star
Cleveland
College Girls Gayety St Louis 10 Gayety
Kansas City
Columbia Girls Gayety Kansas City 10 Gayety
Omaha
Cosy Corner Girls Penn Circuit 10 Academy
Pittsburg
Cracker Jack's Gayety Detroit 10 Gayety
Toronto
Dainty Duchess Gayety Omaha 10 Gayety
Minneapolis
Dreamlands Howard Boston 10 Columbia Bos-
ton
Ducklings Peoples Cincinnati 10 Empire Chi-
cago
Empire Burlesquers Buckingham Louisville
10 Peoples Cincinnati
Fads & Follies 3-5 Mohawk Schenectady 6-8
Gayety Albany 10 Casino Boston
Follies of the Day Lafayette Buffalo 10 Star
Toronto
Follies of New York Star Brooklyn 10 Wald-
man Newark
Ginger Girls Casino Boston 10 Columbia N Y
Girls from Dixie Casino Brooklyn 10 Empire
Brooklyn
Girls from Happyland Murray Hill N Y 10
Metropolis N Y
Golden Crook Garden Buffalo 10 Corinthian
Rochester
Hastings Show Metropolis N Y 10 Westminster
Providence
Howes Lovemakers Olympic N Y 10 Gayety
Philadelphia
Imperial Lyceum Washington 10 Monumental
Baltimore
Irwins Big Show Casino Philadelphia 10 Star
Brooklyn
Irwin's Majestics Columbia N Y 10 Casino
Philadelphia
Jardin de Paris Dewey Minneapolis 10 Star
St Paul
Jersey Lillies Gayety Philadelphia 10 Gayety
Baltimore
Jolly Girls 8th av N Y 10 Empire Newark
Kentucky Belles Star Cleveland 10 Polly Chi-
cago
Knickerbockers Gayety Washington 10 Gayety
Pittsburg
Lady Buccaneers Bowers N Y 10-12 Folly
Patterson 13-15 Bon Ton Jersey City
Marathon Girls Gayety Boston 10-12 Empire
Albany 13-15 Mohawk Schenectady
Merry Maidens L O 10 Casino Brooklyn
Merry Whirl Star Toronto 10 Royal Montreal
Midnight Maidens Star & Garter Chicago 10
Standard Cincinnati
Miss New York Jr Folly Chicago 10 Star Mil-
waukee
Moulin Rouge Empire Indianapolis 10 Buck-
ingham Louisville
New Century Girls Bronx N Y 10 8th av N Y
Parlarian Wilkes Westminster Providence 10
Gayety Boston
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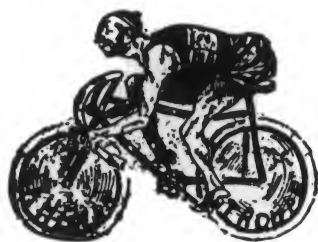
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Wakenfield Willa	Wells Maxine (C)
Holt (C)	Wheeler Lew (C)
Wallinsley Frank	Wheelock Chas
(C)	Whollen Joe
Walsh Paula (C)	Wickie Gus
Warne Dave (C)	Wilbur Chas W
Warren Chas (C)	Wild Al H (C)
Ward & Harrington	Willis Collins (C)
(L)	Withers Jack (C)
Warren & Francis	Withro Nancy (C)
(C)	Witt Cochran R (C)
Waters Frank (C)	Wolf & Zedella (C)
Waterson Henry	Wood & Lawson (C)
(C)	Young Myrtle (P)
Watson & Dwyer	Zaucigs The
(C)	

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Direction JACK LEVY

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Oct. 3, Orpheum, Montreal.

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This is no kid this time. Did big in Boston, but if you jump contracts, Oh! help if they get you here.

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Sept. 28, Princess, St. Louis.

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it's the act that makes the name.



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AND

RENA ARNOLD

QUEEN OF VAUDEVILLE
DOING WELL, THANK YOU.
Director and Adviser, King Pat Casey



Arrived
"THOSE THREE BOYS."
VARIETY, New York.

The Grandest sight that met our eyes was
the "Statue of Liberty."

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Lottie Bellman

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MINTZ and PALMER
"THE OTHER HALF."
A Classy Singing and Talking Comedietta.
An Original Playlet in "ONE" by Louis Weelyn

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Orpheum Circuit, U. S. A.
Business Representative, WILL COLLINS,
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CYCLING COMEDIAN
The Fellow That Waltzes
and Sings on One Wheel



Originator of the combined novelty
Singing and Waltzing on Unicycle.
in spot light dark stage. Now Playing
Sullivan-Conscience-Circuit, with big
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Mason and Keeler

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Playing Orpheum Time.
M. S. BENTHAM, Manager.

BILLIE REEVES



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FOLLIES OF 1910.
THIRD SEASON.
Management MR. F. ZIEGFELD, JR. '08-'09-'10
Colonial, Chicago, Indef.

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TICKLERS.

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"AT THE SONG BOOTH."
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Now Playing United Time.

Agent, PAT CASEY

DICK KATHRYN FARNUM and DELMAR

The Boob (Per. Ad. Vaud. Com. Cl.) Prima Donna



United time. Management Albee, Weber and Evans

"OH YOU CORK"
JOE MURRY and STONE FRANCES
Negro Delineators. Introducing Miss Stone's
Planolog.
Our agent, NORMAN JEFFERIES.



MELROSE and KENNEDY

Open for Burlesque

This Week (Sept. 20), Orpheum, Omaha, Neb.

4 MUSICAL KLEISES 4

Featuring the two youngest musicians in vaudeville. Address care VARIETY.

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OF



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Chronicle, Aug. 22.
San Francisco, Cal.

MINSTREL MAKES GOOD AT ORPHEUM

Al Jolson Peddles Nonsense
That Pleases Audience---
Other Numbers Average.

By RALPH E. RENAUD.

WHEN Al Jolson appeared at the American a couple of years ago he was just as good as he is now, but people didn't know it. He was at a house which didn't draw a discriminating public and with a show that "busted." Now he comes to the Orpheum, and easily makes himself the feature of the bill.

He merely peddles nonsense, but the way in which he does it elicits screams of pleasure from his audience. His chatter is light as air and quite unquotable; but his slight frame is full of life and vim, and he gesticulates with a silly forcefulness to ram home every word of his stuff. It is worth a visit to the Orpheum just to hear him utter the name "Pittsburg," which he does with a kind of placid explosiveness. His whistling is a stunt and a good one, but his real asset is his manner. Jolson carries on the best traditions of black face and old-fashioned art somewhat deteriorated in the easy conquests of vaudeville.

Minnie Dupree, a clever and fit

Bulletin, Aug. 22
San Francisco, Cal.

GOOD VAUDEVILLE AT O'FARRELL-ST. HOUSE

Al Jolson, Blackface Comedian,
Makes Laughing
Hit.

The Orpheum show this week is a merry melange, served not that may be a mixed metaphor, but it shouldn't conceal our meaning regarding our opinion of the show. It isn't a question of being good or bad, for the laughing streaks come close together, so nobody worries.

If Al Jolson, formerly of Dock-stader's minstrels, doesn't make you laugh with a big haw-haw into the ear of the lady in front, you had better hire out as a professional mourner at Chinese funerals. Jolson is funny and supplies the thickest laughing streak in the whole show.

"The Minister a

Telegram, Aug. 8.
Portland, Ore.

MINSTREL MAN IS STAR AT ORPHEUM

Al Jolson Wins the Honors in
This Week's "Vud" Pro-
gramme.

(BY W. F. STRANDBORG.)

The bill at the Orpheum is a peculiar melange. It has endless variety and provokes whole-hearted applause. That is, three or four of the numbers do. The majority of the audience that packed the house to the doors last night seemed to think it was a pretty decent sort of mid-Summer diet.

Head and shoulders above all stands a brilliant minstrel man. Those whose heads now are growing bald or gray felt that in Al Jolson dear old "Billy" Emerson lives once more. These were sincere reminiscence in the bold comparison, and no greater tribute could this hard-working "smoke" desire than to feel that he was conjuring up memories of the elder day, when a minstrel was "greater than a king." Jolson revives and purveys the best of the long-cherished traditions of legitimate minstrelsy as the public knew it and clamored for it in its pristine glory. With Jolson there is no descension to the clatrap, to the suggestive or the bolsterous. He doesn't revamp or furbish the ancient jokes or songs, for he has the talent to deliver his new, clean, sparkling stuff in a cheerful, breezy way, clearly his own. He sings, dances, yodels, whistles, tells stories and last night got so many recalls he had to beg off.

Minnie Dupree

AL JOLSON

San Francisco Examiner
Aug. 22, 1910

Al Jolson was a scream with his salad, which was just peppery enough to tickle. It was only a few months ago that a big magazine held Jolson up to public scorn as a performer whose questionable jests degrade the stage. Jolson was not offensive yesterday, but he certainly was funny. And the hit he made compelled him to make a speech before he could get away.

POSITIVELY SEASON'S BIGGEST HIT ON THE ORPHEUM CIRCUIT

I Don't Have to Prove IT
(I Admit IT)

ARTHUR KLEIN, Manager

The Oregonian, Portland, Ore.
Aug. 9, 1910

Another good bill, fat all through, is decorating the boards at the Orpheum this week, and everybody concerned is consequently happy.

After Minnie Dupree and her company present their very funny farce, "The Minister's Wife," the audience collectively and individually agree that it is the feature act (and so the type says), but when Al Jolson, a slender singing and dancing chap, has made his nth exit, the consensus of opinion rapidly turns turtle and popular acclaim hoists the gentle minstrel to the topmost notch of popularity. Yesterday he had to run away from encores after making a "speech."

TEN CENTS

VARIETY

VOL. XX, NO. 5.

OCTOBER 8, 1910.

PRICE TEN CENTS.



HARRY VON TILZER HITS

Words
RAY GOETZ

WE LOVE IT, THEY LOVE IT, YOU'LL LOVE IT, WHAT! THAT SONG—

Music
HARRY VON TILZER

“I LOVE IT”

JUST AS WE PREDICTED, A BIGGER HIT THAN “CUBANOLA GLIDE.” A RAG SONG, WITHOUT A SUGGESTIVE WORD IN IT. GET IT QUICK. IT WILL BE A BIGGER HIT FOR YOU THAN “CUBANOLA GLIDE.”

Words
ANDREW B. STERLING

EVERYBODY IS TALKING ABOUT

Music
HARRY VON TILZER

“UNDER THE YUM YUM TREE”

IT IS BREAKING ALL RECORDS. DON'T WAIT. PLACE “YUM YUM” IN YOUR ACT NOW, BEFORE IT IS TOO LATE. WE HAVE A GREAT DOUBLE VERSION OF IT. SLIDES BY SCOTT & VAN ALDEN.

Words
JOS. McKEON

ANOTHER “CARISSIMA”

Music
ARTHUR BEHIM

“MA-BELLE ROSE”

FIRST TIME ADVERTISED. JUST WHAT ALL THE SINGERS OF HIGH CLASS SONGS HAVE BEEN LOOKING FOR. IT IS A GEM.

**“I’LL LEND YOU EVERYTHING I’VE
GOT EXCEPT MY WIFE”**

BERT WILLIAMS’ BIG HIT IN THE “FOLLIES OF 1910.”

“THE HONEYMOON GLIDE”

A SURE FIRE SONG. FULL OF GINGER.

SPECIAL NOTE: When in Chicago call on BEN BORNSTEIN at his new home in the Grant Hotel.

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SID HERBERT

The Bell Boys’ Trio

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PAT CASEY, Manager

ORPHEUM

MISS SYDNEY SHIELDS AND CO.
IN THAT DELIGHTFUL PLAYLET
“BROADWAY, U. S. A.”

CIRCUIT

THIS WEEK (Oct. 2), GRAND, EVANSVILLE

VARIETY

Vol. XX. No. 5.

OCTOBER 8, 1910.

PRICE TEN CENTS.

STOLL AGAINST THE FIELD; ENGLAND'S FUTURE LINE-UP

**Expected that the Battle will Start with the Departure
of Oswald Stoll. Removes to Coliseum Building
Dec. 1. Resignation not yet Accepted.**

(Special Cable to VARIETY.)

London, Oct. 6.

Confirming the reports of a long time back that the Moss-Stoll combination would separate Jan. 1, Oswald Stoll gave notice Oct. 1 to employees that he had resigned his chairmanship of the co-operative companies. This was required under a provision calling for the chairman to give three months' notice.

The rumors that Mr. Stoll was annoyed by interference in his direction of the Moss-Stoll circuit are upheld by the action of the chairman. If his resignation is accepted and he steps out at the first of the new year, it will divide vaudeville over here into two strong opposing camps.

Stoll will head his own circuit, while the Moss' Empires will likely be found aligned with the Alfred Butt-Walter De Frece-Martin Beck combine. The situation will actually resolve itself into Stoll against the field.

About the only chance of the Moss-Stoll Tour remaining solid is that of the Moss directors inducing Stoll to withdraw his resignation. To do this, Stoll will demand a number of concessions. The opinion seems to be that the resignation will stand. It has been reported at different times in VARIETY how Stoll was fortifying himself against the coming separation, by building up and strengthening his own circuit.

Should the Stoll resignation stand, and the lines in England become limited to two divisions—of which Moss and Butt are one—it will probably be found that Mr. Stoll will make an American booking connection through William Morris, being obliged to this stand through the presumption that the connection of Moss and Butt with

Martin Beck—and through Beck with the United Booking Offices—will stop the Stoll circuit from procuring American "United acts."

After Dec. 1, the Stoll offices will be in the Coliseum building. Though all the talk and general impression is "fight" between Moss and Stoll after the separation, wiser heads say there will be a friendly arrangement reached between them, though each books from a different office.

Stoll has announced new halls for King's Cross and Kilburn. In Kilburn Stoll will oppose a Gibbons hall; at King's Cross, it will be "The Syndicate" that Stoll bucks against. As Stoll and "The Syndicate" have had a working understanding heretofore, the King's Cross invasion is looked upon as a certain indication that Mr. Stoll believes he will have to battle against all the London managers.

A peculiar phrase of the present situation is that Stoll is telling everything to the newspapers, while the Moss side is entirely quiet. Many believe that Allan Young, former chief of department in the Moss-Stoll office will be found with Sir Edward after the split arrives. Young, it was claimed at the time of his resignation, had started the feeling which last week resulted in the notice of quittal given by Stoll.

Providing the present surmise of the future situation in the halls over here comes, the condition will be very much akin on this side to the present state of vaudeville affairs in America, as it relates to the managerial interests and bookings.

CONSPIRACY CHARGED.

Chicago, Oct. 6.

In Superior Court Wednesday afternoon Adolph Marks entered suit on behalf of Paul Sittner against William Morris, J. C. Matthews, J. G. Conderman and the Conderman Amusement Company of the Julian Theatre.

Conspiracy is claimed in keeping Adelaide Keim and Co. out of the bill at Sittners for the week of Oct. 17. This is the aftermath of some recent bookings the local Morris office made for headliners at Sittner's.

"The Operator" and Josephine Sabel were contracted for weeks of Oct. 10-24 respectively, but it is asserted by the Morris people that contracts were never issued for Miss Keim. Sittner recently cancelled the other two acts and Mr. Matthews believes that such caution cleaned the slate.

Conderman is in the suit because it was his house that Miss Keim opened the season. She is contracted to play a return there for as many open weeks as she may have and as often as she wants to.

Sittner's and the Linden are only about three miles apart on the North Side.

"CON & CO." THROUGH.

Henry W. Savage's production of "Con & Co." playing at Shuberts' Nazimova, New York, ends its life this evening, and goes on the well trodden road to the storehouse.

The show has had but a short life. The storehouse decision is said to have been arrived at by Mr. Savage while in conversation with the author over the long distance 'phone. Oliver Herford, who wrote the piece, could not see a change suggested by Mr. Savage for the first act. It is said that Mr. Savage mentioned the storage place while the author was still saying "Hello!"

Maud Odell (not the poser) of "Con & Co." will enter vaudeville in a sketch. Monday a newcomer to the cast of the show purchased evening dress regalia at an expense of \$125.

BERNHARDT RE-ENGAGED.

(Special Cable to VARIETY.)

London, Oct. 6.

The stupendous success of Sarah Bernhardt at the Coliseum has resulted in a return engagement for the tragedienne, for the fall of 1911. She will then again play from four to eight weeks for Oswald Stoll at her present salary of \$4,000 weekly (without commission).

Mme. Bernhardt's engagement of four weeks concludes Oct. 15. Shortly after she will depart for America to commence a farewell legitimate tour for Klaw & Erlanger.

The return trip for the halls here passed through the London branch of the Marinelli agency.

TWO HITS IN BERLIN.

(Special Cable to VARIETY.)

Berlin, Oct. 6.

Two of the American acts on the October program at the Wintergarten scored at the opening last Saturday (Oct. 1).

W. C. Fields, the juggler, made a big hit. The Five Mowatts, club jugglers, did finely.

TWO COHAN PRODUCTIONS.

Two of the Geo. M. Cohan output are to return to vaudeville, with Arthur Klein and Jack Willson as the producers. The first will be "The Governor's Son," billed to play the Hudson, Union Hill, N. J., Oct. 17. In the opening company of thirteen will be as principals, Rosie Green, Bessie Marlow, Fred Santley and Gus Thomas.

"Little Johnny Jones" is to follow later.

BESSIE CLAYTON IN PARIS REVUE

Paris, Sept. 28.

Bessie Clayton, the American toe dancer, is rehearsing to open in the new revue at the Olympia, Oct. 14.

FIRST AID FOR RUBES.

Chicago, Oct. 6.

Jules Von Tilzer has invented a noiseless soup-spoon for use in the Saratoga Cafe, so the farmers can hear the orchestra.

CAESAR RIVOLI

THE NAPOLEON OF THE QUICK CHANGE ART.

Next Week (Oct. 10), American Music Hall, Chicago.

GABY MAY LISTEN NOW.

Gaby Deslys is likely to be in demand by European variety managers now that King Manuel of Portugal has been tumbled off his perch, and she is receiving so much newspaper notoriety. Gaby is some dandy looking-blonde and also a very good performer. She played the Alhambra, London, last season for six weeks to a big success in an act on the style of Dazie's pantomime.

When Polaire was booked over here by Hammerstein, William Morris cabled his London office to secure Gaby. His intention was to bill her as "the handsomest woman in Paris" against the "ugly" billing of Polaire. But Gaby and the King had to be considered. The Morris representative had his troubles with the French girl. No arrangements could be made. It was understood at the time that no contracts were signed without the approval of Manuel.

A king with a throne and a king without a throne are different, and Gaby may listen to reason now. American vaudeville may consider the French girl well enough advertised to draw over here. That will cost Americans about \$1,500 per. When the King held down his job Gaby wanted \$1,350, and the newspapers had not then said she was the reason for a monarchy overturn.

"DAUGHTIE" JOINS LILLIAN.

Chicago, Oct. 6.

Dorothy Russell visited her mother during Miss Russell's engagement at Powers', which ended last Saturday night, and left here as an acting member of "In Search of a Sinner," engaged for the rest of the season.

KATE ELINORE, AUTHORESS.

The Shuberts have agreed to produce a musical comedy within six months, it is said, and star Kate Elinore in it. Miss Elinore and her husband, Sam Williams, wrote the piece.

Before the production of her play, Miss Elinore will appear in the new Hammerstein comic opera, to open at the Manhattan next month. The show now in rehearsal will be tried out at a few up-state cities before returning for the metropolitan engagement.

In the opera, Miss Elinore and Harry Cooper will have the opposite comedy roles.

EMMA FRANCOIS' ANKLE BROKEN.

Boston, Oct. 6.

While playing in "The Belle of Brittany" at Portsmouth, N. H., last week, Emma Francis fell during a dance, breaking her left ankle. She was brought here and will remain in this city until recovered.

Miss Francis had the role of "Toinette" in the Frank Daniels show. She had been a big success in the part.

A JOSH WHITCOMB RILEY PIECE.

The Dan Casey Co. has under production a sketch to be presented "By permission of James Whitcomb Riley," (the Hoosier poet). The piece is named "At Grigsby's Station" and set up by Barclay Walker.

In the cast will be W. H. West, Elma Delaro, Eddie Flavelle and Louise Wobe.

MILES-PANTAGES DEAL OFF.

The booking deal between Alexander Pantages and C. H. Miles has been declared off. For some weeks past Miles has been flirting with the Keefe-Churchill combination in Chicago. Miles has three houses, in Detroit, St. Paul and Minneapolis. His agreement with Pantages calls for him to give a sixty days' notice of cancellation. This Miles did a few weeks ago, but later withdrew it. Since then Miles renewed his flirtatious negotiations with Keefe-Churchill, which reached the hearing of Pantages.

The result has been that while Keefe, Churchill and Miles endeavored to bring the affair about quietly and at their pleasure, Pantages brought the matter to a sudden close by notifying Miles all bookings would cease from his office for the Miles houses after this week.

Chicago, Oct. 6.

Saturday C. H. Miles signed papers, binding his bookings with, and at the same time Miles became a financial factor, in the "T. B. C." During the next three weeks the Miles bills will include some acts booked by Pantages, but after Oct. 24 acts for the three theatres will be placed from the headquarters of the Churchill-Keefe-Miles Myers combine in the Schiller building.

Barney Myers left for New York last Tuesday evening intending to travel by slow process making steps in towns along the line.

ARBUCKLE HASN'T DECIDED.

Vaudeville is again reaching its long arm into the legitimate field in the hope of taking hold of Macklyn Arbuckle for one of its headliners. During the past week several agents have been to the former star of "Welcome To Our City" with propositions relating to engagements. Up to the present Mr. Arbuckle has not decided whether he will accept.

If he does decide to enter vaudeville, it will be with the permission of Klaw & Erlanger. The actor is still under contract to that firm, and it is understood they have several plays under consideration in which it is their intention to star him.

Mr. Arbuckle's present idea is that a condensed version of either "The County Chairman" or "The Round-Up" might be the proper vehicle for his entrance into variety, if the necessary arrangements could be made.

TONS OF EXCESS.

Chicago, Oct. 6.

Until Oct. 1 three of the railroads running west from Chicago have refused to allow animals, trained for stage displays, to be checked as excess. An agreement which went into effect the first of the month makes it compulsory for every railroad running out of here to check as excess any animals offered to the baggage masters as a part of an indoor display.

One of the first movements of animals under the new ruling was arranged for by Charles Beehler, of the Orpheum office, who checked Max Gruber's act to Milwaukee for this week, and will return them to the Star for next week. The elephant alone weighed over 6,000 pounds.

"ACTS" AT WINTER GARDEN.

The opening of Lew Fields' Winter Garden, New York, now planned to occur New Year's Eve, will find many variety acts on the program. Sensational dancing and comedy and acrobatic turns will be favored. "Circus acts" are not to be utilized for the new Fields-Shubert Broadway place.

The selection of turns will be made by Ned Wayburn, who is devoting his time exclusively to the Fields theatrical interests. "Eleven Forty-Five," a piece in two acts and ten scenes, to be first viewed next spring, is reported to have Mr. Wayburn as the author-composer. E. Ray Goetz will write the lyrics. Mr. Wayburn will also produce it for the Fields management.

"The Violet Widow" is the first Fields show to follow the inaugural of the Winter Garden. Mr. Wayburn has in preparation at present the new Victor Herbert piece, "Sweet Sixteen."

The Broadway Theatre Building now shelters the offices of Mr. Wayburn, who removed from the Lyric Theatre to be in closer touch with Mr. Fields. Besides looking after the new productions, and the Fields' shows in local playhouses, Wayburn is giving his attention as well to the touring companies of that manager.

Max Rogers and Chas. Kolb will join "The Summer Widowers" after the Philadelphia run of two weeks, the show having opened over in Sleepyville last Monday. Upon the two German comedians going in the piece, Mr. Fields will likely retire from it, returning to New York.

"TOMMY" BACK TO "THE HIP."

When his services with Miller Bros. & Arlington's "101 Ranch" are ended for the season, William C. Thompson will take his former position as press agent of the New York Hippodrome.

Here it was that "Tommy" made a great record when the big place was under the Thompson & Dundy management. His work there attracted Edward Arlington's attention and Thompson has been allied with the Miller Bros. interests ever since the "Wild West" took the road.

SONG WRITER OF NOBILITY.

The Baroness Von Groyss is to make her debut in the field of the two-day entertainment via the Morris route Oct. 24.

The Baroness is the widow of the late George S. Wilkins, who was at one time the American Ambassador to Austria. For the past two years she has been successful as an entertainer at charitable affairs. In vaudeville the Baroness will sing her own compositions.

VIOLIN NOT TRADE TOOL.

Boston, Oct. 6.

Due to the ruling of the Custom House authorities that a violin is not a trade tool, but a theatrical effect, Arthur Tibaldi was not allowed to bring his violin ashore, thereby losing a very valuable concert engagement here.

The fiddle is valued at \$6,000.

Hanvey and Bayliss were separated when Lou Hanvey entered the trio playing "The Town Hall Minstrels."

PROTESTED APPLICATIONS GRANTED.

Commissioner of Licenses Herman Robinson issued three licenses late last week authorizing the recipients to conduct booking agencies in Greater New York. Two of the licenses were issued after there had been hearings held on protests entered.

The final hearing in the M. R. Sheedy application was held Thursday morning. This application was protested by the White Rats. The Commissioner granted the license Friday of last week, also issuing a paper to J. J. Quigley at the same time.

Last Saturday morning the final hearing in the Fraser application was on. This application was opposed by the Actors' International Union and the White Rats of America. The case was scheduled for 10 A. M. At that hour the applicant, his attorney, Maurice Goodman, and Harry DeVaux were present, but the Rats' representative failed to appear.

The object of the adjournment had been to permit Harry Mountford, for the Rats, to secure affidavits in rebuttal of those Mr. Goodman filed in Mr. Fraser's behalf. As rebuttal affidavits were not offered, the case was considered closed.

Mr. Goodman stated to the Commissioner he thought it was an imposition on the City of New York, the Commissioner and Mr. Fraser to enter a protest with so little actual evidence to back it up and asked that the protest be dismissed.

Mr. DeVaux then asked the Commissioner if he might ask Mr. Fraser a question and the president of the Actors' Union then requested Mr. Fraser to state how he felt toward the Boston local of the Union, and whether or not his office would permit or further any discrimination against members of that local in regard to bookings.

Mr. Fraser answered that he wished to go on record as stating that he would not permit any discrimination against the members of Boston local in bookings, either in Boston or New York, and that he would forward a letter to the Boston local to that effect. The objections of Mr. DeVaux to the issuance of the license were thereupon withdrawn and the Commissioner approved the Fraser application.

A TALKING "MONK."

Now it is to be a talking "monk" for vaudeville. Prof. Garner, who has been in the wilds of Africa for the past seven years studying apes, their mannerisms and language is to show what he claims is the most wonderful chimpanzee in captivity, at the Berkeley Lyceum, Oct. 17.

Prof. Garner claims his "monk" can talk; that he (Garner) understands the monkey language and is prepared to give an actual demonstration of the ape's ability to converse.

Carl Williams, the musical director at Miner's Bowery, and considered one of the best arrangers in the country, has established an office in the headquarters of James H. Curtin, on the seventh floor of the Knickerbocker Theatre building.

PAULINE HALL'S ENGAGEMENT PERHAPS START OF "BIG BILLS"

The Former Operatic Star Engaged for Loew's "Small Time" Circuit. Was Headliner for Years in Large Houses.

Pauline Hall is to become one of the particularly bright luminaries of the Loew Circuit, starting her tour at the Academy of Music, Buffalo, Oct. 17, according to contracts signed early this week.

Louis Wesley engineered the deal for the Loew Circuit.

It will be Miss Hall's debut on the "small time" Loew books. She will be required to appear at least three times daily. Some years ago when Pauline Hall first entered vaudeville, she was the theatrical sensation of the hour.

Her agreement to play the smaller houses may be the start of the expected progress by the "big-small-time" circuits of "name" headliners, the forerunners of "big bills," with an increased admission scale.

It is understood Miss Hall receives \$300 weekly over the Loew time, with bookings for several weeks at that figure. Last season the prima donna was featured in the road tour of "Wildfire," the former Lillian Russell piece.

DRAWN BY THE LURE.

Boston, Oct. 6.

A search is being made here and in this vicinity for Rosana Nolen, a sixteen-year-old Manchester (N. H.) girl who has been missing from her home since last Friday. She is believed to have been drawn to this city by the lure of the footlights. It has been her ambition to go on the stage.

Mr. Williams, the girl's step-father, visited Boston police headquarters and asked that a search for the girl be made here and in New York.

PRIZE PLAYLET CAUSES SUIT.

Adelaide Cummings has started a suit against the Central Vaudeville Production Company, one of the inner corporations of the Orpheum Circuit, through her attorney, Jacob Marx, to recover two weeks' salary which she states that is due her under her contract with the Production Co.

Miss Cummings until several weeks ago was a member of the company presenting "The Old Flute Player," the sketch which was adjudged the prize winner at the Actors' Fund Fair, on the Orpheum Circuit. The sketch was closed Sept. 10 in Milwaukee, without the usual two weeks' notice having been given to the members of the company, and which Miss Cummings states her contract called for.

VIOLENT DANCER IN CUSTODY.

Belle Volk, who when arraigned in the night court gave her name as Belle Ashlyn, an "Apache" dancer, who has been on a vaudeville circuit with Joe Smith, became violent when her sister, Adelaide Volk, of Phila-

delphia, and a nurse arrived in New York Tuesday to take her back with them. She threatened to jump from a taxi, and it was necessary to place her under arrest. The physicians say she needs "rest and quiet" to restore her former health.

The dancer took the place of Louise Alexander, the young woman who first performed the dance with Smith in "The Queen of the Moulin Rouge." She will be placed in a "rest cure" as soon as she can be removed.

OUT AFTER COMMISSION.

With Valeska Suratt to reappear in "The Belle of the Boulevards" at the Fifth Avenue at a salary reported at \$2,000 for the engagement, Jack Levy, the erstwhile agent of the feature vaudeville attraction wants a commission of \$62.50 he claims was lost to him through Miss Suratt cancelling her engagement at the Greenpoint, last January.

Mr. Levy's plaint is the agent performs, without guarantee and often loses, but says he is going ahead with a suit against Miss Suratt to recover. The \$62.50, according to agents, represents a "split" of commission on \$2,500 at five per cent. The agents are wondering if Mr. Levy is suing but for his portion to avoid paying the other half of the "split" to the United Booking Offices, did he ask for the full five and recover judgment for the full amount.

Miss Suratt was first announced for the Fifth Avenue next week. This was later changed to "coming soon."

PRODUCING MORE SKETCHES.

Chicago, Oct. 6.

Peyton Boswell and Harry N. Spingold have entered a partnership for the purpose of producing Boswell's sketches in vaudeville. This week, at the Linden "The Burglar and the Baron" and "The Grafters" will be tried out and later on "When Dobbs Told the Truth" will be produced. "Steel" will be revived in rewritten form.

Boswell is an editorial writer on the Record-Herald and has gone in heavy for productions in vaudeville.



HAMMERSTEIN'S NEXT WEEK (OCT. 10). FRANK ODELL AND ROSE KINLEY.

A high class comedy acrobatic dancing novelty, in "ONE" with special drop.

DISMISSED CHORUS OF 77.

It is doubtful if there are two happier boys in New York than Dunham and Freeman, the young dancers, now appearing in vaudeville, who signed a two years' contract with Cohan and Harris Wednesday and will be seen on Broadway in "The Little Chauffeur," announced to open the new Cohan theatre at Broadway and Forty-third street.

Mr. Cohan first thought of a musical comedy, but changed his mind after "Get Rich Quick Wallingford" was voted a big hit at the Gaity. The proposed chorus was called off and 77 people engaged were dismissed. "The Little Chauffeur" for the most part will be straight comedy.

OPPOSITION WORRYING KERNAN.

Baltimore, Oct. 6.

Though the managers of the United Booking Offices and other circuits profess to pooh pooh "opposition," it seems that even the Savoy in this city, which does not play the regulation big bill of William Morris, has caused James Kernan considerable uneasiness of late.

The headliner for the Maryland this week was changed, when it became known that Wish Wynne, the English girl, was to headline for the Savoy. Bessie Wynn is the present feature of the Maryland's bill, against her almost namesake.

A few weeks ago when Julian Rose was suddenly announced for the Savoy, Julius Tannen was rushed in at the Maryland.

PAPORELLO, THE BALLERINA.

Boston, Oct. 6.

Miss Matia Paporello, prima ballerina of the Boston Opera Company, who came here recently from Europe, has begun the rehearsal of the Boston Opera House ballet in new dances, identical with those in vogue the past season in Paris and London. She will also teach the dances witnessed by her at the Paris Opera House.

Paporello will use the method of Mile. Adeline Theodore, ballet mistress of that theatre, whose pupil she was.

HAS AN ENGLISH STAR.

An English actress, with considerable of a reputation at home, is in New York, and preparing to enter vaudeville.

Violet Fulton is the young woman. She will appear in a sketch written by Anna Marble-Pollock. Miss Fulton played the original "Zaza" in Great Britain. She was engaged by the Morris Circuit for the leading role of the pantomime, "After the Ball," but did not appear in it.

The Dan Casey Co. is in charge of Miss Fulton's production. It is to have a cast of four people, and in readiness for presentation about Nov. 1.

Helen Sarr and Co. in "The Sacrifice," and Raymond Bond (son of Frederick Bond), who has a playlet named "The Scapegoat," are also under the Casey direction.

Mabel Cullen is at the Wise Memorial Hospital, Omaha, where the young woman was taken after having attempted suicide at Plattsburg, Neb., last week. She is expected to recover.

EXPERTS CHASE AND FORD.

It seems as though the post-season series of the baseball year are to be played on the vaudeville stage of this city. Once more the game of "slipping them over" on each other that was the craze of the managerial forces of Hammerstein's and the American Music Hall last season is to have its renewal soon.

Several weeks ago Willie Hammerstein announced that Christy Mathewson and "Big Chief" Meyers were to be the "battery" at his house on "the corner" for the week of Oct. 24. Early this week the information leaked out that the same week William Morris may present the crack first baseman—manager of the "Highlands," Hal Chase, and Russell Ford, "the Boy Wonder" in a baseball sketch at the American Music Hall.

George S. O'Brien, the agent, captured the "opposition" stars, on the diamond and stage. Mr. O'Brien expects to present the ball throwers in a sketch, with two other people concerned.

The consideration offered for the week is \$1,500.

NEW SITE FOR ALCAZAR.

San Francisco, Oct. 6.

Attended with much secrecy, a new site has been selected for the Alcazar theatre in the heart of the down town district. The new location is on the north side of O'Farrell street, between Powell and Mason, one block west of where it stood before the fire.

Although understood the final papers for the leasing and other features of the transaction have not been signed, everything is said to have been agreed upon by the interested parties on both sides.

DOG BITES MISS DE WITT.

Washington, Oct. 6.

Winnifred DeWitt, the woman manager of Chase's vaudeville theatre, was bitten by a small dog last Saturday, while the manageress was visiting at a friend's house. The animal was shot.

Though not in any serious condition, Miss DeWitt has repaired to the Alleghany Mountains for a rest. P. B. Chase has taken up her duties until she returns.

STOPPED A HYPNOTIST.

Cincinnati, Oct. 6.

The city solicitor decided Tuesday that Pelham, the hypnotist, could not continue giving performances at the Empress, a city ordinance prohibiting a hypnotic or mesmeristic exhibition.

Monday, Pelham was technically placed under arrest for violating the ordinance. An informal hearing was held before Police Chief Miliken. The chief passed the matter up to the city's attorney.

Manager Shield of Sullivan-Conscience's Empress contended at the hearing that Pelham was giving a scientific exhibition of concentration. After the decision, Mr. Shield placed Sadie Sherman in Pelham's position on the program.

The Frey Twins open on the Orpheum Circuit at St. Louis, Oct. 24.

"RUSSIAN" SEASON COMMENCING.

The season of the Russian dancers is about to commence. It is due to start today when Pavlova and Mordkin are to be the centre of a special matinee performance at the Metropolitan Opera House. The "special" may be repeated a couple of times before the most famous of all the Russian steppers take to a road tour.

Oct. 24 Kosloff and Baldini are to appear at the Colonial, heading a Russian dancing troupe. The couple came from the Coliseum, London.

Karsavini, the principal woman dancer of the Russians at the Coliseum, would not come to America. Baldini was secondary to Karsavini over there and replaces her as principal for the New York showing. Kosloff was also principal male dancer during the London run.

During the Colonial week, Jean Bedini and Arthur Roy (Bedini and Arthur) will travesty the Russian Dancers, calling their burlesque "The Siberian Dancers." Ten people will be in the travestied turn.

Chicago, Oct. 6.

The first of the Russian dancers to reach Chicago will be on Oct. 17, when the three Russians imported from Paris by Charles Frohman, and who were in the run of "The Echo" at the Globe, New York, will appear at the Majestic, this city, having been booked in the middle west for a couple of weeks only, it is said.

The dancers are La Pouchowa, Volinin and La Pouchowa's brother, La Pouchow (spelled without the final "a" his sister's name carries). Volinin is the second male in the trio. They are reported to have been engaged by Charles E. Kohl at \$1,000 for the Majestic week.

The act will probably go to the Columbia, Cincinnati, from here, to offset the Russian dancing turn produced by William Morris, who has "opposition" theatres in both cities. Morris' act has been expected out this way since it was taken off at the American, New York.

NEW PIECE FOR MOORE.

Victor Moore is not to be seen in "The Man From Coney Island" under the management of George Lederer. This decision was reached last week and the manager, who has an agreement with the former vaudevillian which calls for a starring tour of a stated number of weeks, has engaged a Von Tilzer for composer, and Junie McCree to write the book and lyrics of the new piece, named "The Happiest Night of His Life."

Meanwhile Mr. Moore may return to vaudeville. It was reported this week the Morris Circuit had opened negotiations with him to that end.

OFFICE FOR REHEARSAL ROOM.

The Dan Casey Co. turned room No. 416 of the Long Acre Building into a rehearsal hall this week. The suite occupied by the Casey Co. runs along the south side of the fourth floor, on 43d street. At the Broadway corner, the large office was unoccupied. Mr. Casey with Victor H. Smalley conceived the scheme of converting it for rehearsals of the Casey Co. productions.

GOOD NEWS FOR BEN HARRIS.

Atlantic City, Oct. 6.

It was announced a short time ago that during the winter months the Savoy would hold legitimate plays. A list of Shubert and Brady attractions were given out as "coming." Through the meager prospect of obtaining the proper bookings, Harry Brown, the house manager, has decided to revert to the policy of last winter—that of vaudeville.

It is now given out that starting Monday seven acts will be offered weekly. Louis Wesley, of the Loew booking office, will supply the bookings. The advertisements for next week's show reads "Wesley's All-Star Vaudeville." It is probable that this policy will continue throughout the winter should it prove successful, although the first of the year may see legitimate shows appearing.

MORRIS TRAVELING.

Chicago, Oct. 6.

Wm. Morris has returned from Omaha where he spent two days overlooking the American. He has changed the opening of acts there from Monday to Sunday, starting Oct. 23. This will obviate the missing of Monday matinees by act coming from Omaha to the local American.

Morris will probably remain here the rest of the week going to St. Louis and Cincinnati before returning to New York.

Wm. Morris has turned to writing acts. His first essay was Tuesday evening when he showed Laura Jean Libby how to open the second half of the American bill. It took Laura something under fifty-eight seconds to deliver herself of a Morris monolog to-wit: "Ladies and Gentlemen. Mr. Morris hired me to come here and play in a sketch. My leading man declined to leave New York City. Rather than disappoint Mr. Morris and his audiences I have made the journey alone and here I am. I thank you, ladies and gentlemen."

As the speech began and ended with "Ladies and gentlemen," the cynics claim that Morris as a sketch writer is making a play for kind applause.

Laura will stay in the bill all week.

HOLDING DOWN THE SHOW.

Omaha, Oct. 6.

It is reported the management of the American, the lately opened vaudeville house, in opposition to the Orpheum, has instructed the Morris booking office, New York, to limit its weekly expenditure for a program to \$2,000.

If this report is true, it will eliminate from the American's programs several of the large acts booked over the Morris time, where the salary if any is over \$2,000 or approaches that figure.

William Morris was in the city Monday.

72-YEAR-OLD "JIGGER."

Boston, Oct. 6.

Harry Ashton, only seventy-two years old, is doing a song and dance act at the Washington theatre this week. His "jig stuff" is better than that shown by a lot of the youngsters. Harry says that he is good for seventy-two years more.

HITE AND DONLIN CONSENT.

The consent of Mabel Hite and Mike Donlin has been obtained by M. S. Bentham, the agent, to a return trip in vaudeville for a few weeks, opening some time this month at the Majestic, Chicago.

Miss Hite and Mr. Donlin were agreeable to the Bentham proposition when they learned that the New York engagement for their play, "A Certain Party" had been fixed for the Comedy theatre by the Shuberts. The smallness of this house was the principal cause of the couple postponing their metropolitan appearance as stars. They are under the management of the Lieblers, who, it is understood, made a condition of the vaudeville engagement that none of the time should be played east of Buffalo.

The salary of the act is reported at \$2,000 weekly. When last in vaudeville the couple drew down \$1,500.

FIRST MEMORIAL SERVICE.

The local Theatrical Mechanics' Association lodge, of which James H. Curtin is president, will hold its first memorial service Nov. 6, at the Masonic Temple, Sixth avenue and 23d street.

Arthur Moreland will deliver the oration for the departed. Professionals and the public are invited to attend. The T. M. A. Grand Lodge issued a special dispensation for the gathering.

ORPHEUM'S OWN.

New Orleans, Oct. 6.

Mobile is to have an Orpheum. The Orpheum Circuit Co., through its local representative, Jules F. Bistes, announced Tuesday it would erect a modern, fireproof theatre in the Alabama city. The playhouse will seat 1,800 persons, and will be ready for season '11-'12.

The Orpheum Circuit is at present furnishing a vaudeville theatre in Mobile with five acts weekly.

FISHELL BUYS UP.

St. Louis, Oct. 6.

Manager Dan S. Fishell of the New Princess Theatre, Monday bought out the interest of Frank Carpenter and now controls ninety-five per cent. of the stock. Mr. Fishell says the style of the operating company, now Fishell Bros. & Carpenter, will be changed to Fishell Brothers. Business is breaking records and is being freely commented upon by the papers both in news and editorial columns.

AN "IF" TO THE RAYS.

There is an "if" to the engagement this season of John and Emma Ray for vaudeville. Mr. and Mrs. Ray expect to remain all season at their home in St. Augustine, Fla., where they will conduct a vaudeville house, of which the couple are to be the permanent head line. The theatre starts Nov. 14.

If Mr. Ray finds that St. Augustine can worry along without him for a few weeks he has signified a willingness to enter up north vaudeville in December or in the spring.

Weber, Albee & Evans are offering the act to the managers. It is reported the price set for the Rays' appearance is \$1,200 weekly.

GOING TO SUE POLI.

S. Z. Poli is to be sued by the Terry Twins, if the papers have not already been served by Denis F. O'Brien, attorney for the act.

The Twins are not playing at Poli's, Bridgeport, this week, nor did they appear at the Poli house in Hartford last week, having been notified when reporting there that they could not go on.

The Terrys are on the "blacklist" at the United Booking Offices. Though many managers of that agency engage "blacklisted" turns under assumed names, the Terry Twins through their striking resemblance to one another, would be easily recognized.

The Terry Twins were engaged through Alf. T. Wilton at a salary of \$200 weekly for United circuits, for ten weeks, agreeing to accept \$150 on the Poli time, a "cut" being the usual thing there. The contracts for the remaining eight weeks were not confirmed, the fact of the Twins having been "blacklisted" coming up before they opened at Hartford.

"LITTLE MISS HAM—AND."

"A Little Miss Ham-And" is the title of the vaudeville production Janet Priest is to shortly head. It was written by Victor H. Smalley, and will be presented under the direction of the Dan Casey Co.

Supporting Miss Priest as principals will be A. M. Dryden and Walter Hemingway. A couple of others are also engaged for the production, which should first "show" in a couple of weeks.

MANAGER ARRESTED FOR MURDER.

Cincinnati, Oct. 6.

In Vincennes, Ind., at 3 a. m. Monday, Menlo Moore shot and killed G. Edward Gibson, a millionaire resident of that town. Moore was placed under arrest.

The trouble is said to have arisen over attentions paid to Moore's wife by the dead man, who leaves a widow and children.

The accused is a vaudeville manager with several theatres in Indiana.

BOSTON'S AEROPLANE FACTORY.

Boston, Oct. 6.

Plans have been made and an agreement has been reached to turn the handsome Shoe and Leather World's Fair building into an aeroplane factory and to use the esplanade for displaying the vehicles. The roof may be covered and used for summer exhibition purposes.

MAY MAKE A DIFFERENCE.

Chicago, Oct. 6.

A movement has been started in the middle west which may have a great bearing on the many "armory theatres" in the smaller towns hereabouts.

At Fort Dodge, Ia., the other day the city council ordered that all orchestra chairs in the armory when used for a theatrical performance must be fastened to the floor. Heretofore they have been loosely set up. This manner, it is claimed, is dangerous in case of fire.

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ADVERTISEMENTS.

Rate card may be found in advertising section of this issue.

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William Josh Daly is now booking alone.

The Fulton, Brooklyn, starts high class vaudeville Monday.

James Francis Sullivan has joined "The Rector Girls," placed by Edward Shayne.

Chas. Murray and Co. have closed for the Orpheum tour, engineered by A. W. & E.

Bissett and Scott, the "Hello George Boys," are slated to play Hammerstein's, Oct. 24.

The Alhambra has five English acts billed for next week, out of the total of eight on the program.

"Our Miss Gibbs" leaves on tour, with Pauline Chase in the lead. The show's first stop will be Philadelphia.

The Greenpoint will have its second anniversary next week. A special bill has been arranged for the occasion.

The Gence show, produced by Klaw & Erlanger, opened Tuesday at the Chesnut Street Opero House, Philadelphia.

Grace Golsom, of Byrne and Golsom, presented her husband (Charles T. Byrne) with a boy, Sept. 23, at Los Angeles.

"The Rain-Dears" will be the next production by Harry Leonhardt. It is a reproduction of the former Jos. Hart act.

Frances Avery, who has been appearing in a single vaudeville act in the west, has joined "The Eagle and the Girl" act.

George Randolph Chester, author of the "Get Rich Quick Wallingford"

story, will produce "A Bunco Man" for Vaudeville.

Fred Beerbower has severed his connections with the Gus Edwards music publishing house, to pilot an act in vaudeville.

Flora Crosbie has been engaged as prima donna of "The Billiken Girl," in which Ray Comstock and the Shuberts are interested.

The Rigoletto Brothers will headline at the Bronx next week, the first time they have been placed alone at the top since arriving here.

Adele Oswald has replaced Oriska Worden in "Boys and Girls," the production under the direction of Bill Lykens, of the Casey office.

"A Day at the Horse Show," is the title of a vaudeville act in which Charles Mills, Ben Bernard and Madeleine Lewis will appear Oct. 10.

"The Song Review" of Gus Edwards closes at Hammerstein's this week, starting a tour of the Williams houses at the Colonial Monday.

Lew Wills is confined to his apartments at 146 West 36th street, with "contusion on supuration" (doctor's diagnosis) of the left arm and elbow.

Taylor Granville in his "Star Bout" will open on the Morris Circuit Oct. 24. Mr. Granville's other piece, "The Hold-Up" takes to the circuit next week.

Samaroff and Sonia, at present on the Orpheum Circuit, are booked abroad for a year, sailing in February, after they have finished the tour of the west.

Karno's Comedy Co. will present "Jimmy, the Fearless" at its second week at Hammerstein's (Nov. 14). It will be the first showing of the sketch over here.

Donovan and Arnold are returning from England to New York on the Adriatic, due to arrive Oct. 13. Pat Casey has the act placed to open over here Oct. 24.

Hopkins and Axtell are at Keith's, Syracuse, N. Y., this week, booked for United time by Albee, Weber & Evans. They are playing a new act called "Travel Troubles."

Omer G. Murray, prominent in Indiana theatrical circles, has secured a three years' lease of the Indiana and Grand Theatres in Marion and has in possession.

Sam Kenny is authority for the statement that "Doc" Steiner offered Aleck Fischer ten dollars monthly for life, if Fischer would never speak to him ("Doc") again.

Mason and Bart play the American, New York, next week, their first appearance over here since they showed as a part of Klaw & Erlanger's "Advanced Vaudeville."

Charles Frohman has announced he will organize a comedy musical stock company, to be permanently located at the Lyceum theatre, headed by G. P. Huntley and Hattie Williams.

Frank Keenan, supported by Frank Sheridan, presented "The Oath" at the Warburton, Yonkers, and has been booked through Albee, Weber & Evans to play the Fifth Avenue, New York, Oct. 17.

Franklyn Ardell received a shock last Saturday while playing in Portland when he was informed that his brother Ferdinand D'Ziuba, had been killed while on his way to witness the Vanderbilt Cup race.

The Fort Worth (Tex.) Record prints that Sullivan-Considine will open a new vaudeville house in that city at Fifth and Throckmorton streets, about Oct. 17. It will be known as the Empress.

The Oxford, Brooklyn, near the intersection of State Street and Flatbush Avenue, is nearing completion. The house is expected to open with continuous vaudeville about Oct. 10. It is a P. G. Williams' theatre.

Moving pictures of the Actors' Fund Field Day, recently held at the Polo Grounds, will be offered for the first time next week. The release is set for next Tuesday. All of the principals in the festivities will be shown.

Geo. May has had his Hammerstein (Victoria) orchestra increased to thirteen pieces. It happened when the Countess De Swirsky appeared there, and so far holds good, though perhaps Willie has forgotten all about it.

Roy M. Johnson, owner of the Lyric, Lafayette, Ind., and Myrtle Huntington, the former illustrated song singer at the Family theatre in the same city, were married Sept. 22 by the Rev. Dr. Cook at Shelbyville.

"The Spring Elf" is the anglicised title of "Die Sprudelfee," a Viennese comic opera secured for Christie MacDonald by her managers, Luescher & Werba. It will be adapted for this country by Harry B. and Robert Smith.

William Garen, the manager of Havlin's, St. Louis, who embezzled over \$20,000 while running the house, has returned \$11,000 and confessed judgment for the remainder. Garen is under indictment for the thefts.

Cissie Curlette has returned to America, and reopens on the Morris Circuit at Cincinnati next week. Miss Curlette is probably fulfilling some of her early summer time, which she did not play on the Morris time at that time.

Taylor Granville's act, "The Hold Up," in which a lonely telegraph operator is the central figure, opened at Grand Rapids, Mich., last Monday, the first of a series of dates on the Morris-Churchill-Keefe time.

The Bronx has been alighted upon for another vaudeville house. This

time William H. Weissager is the man who will build, he says. At the present rate the Bronx will have one theatre to every 1,000 inhabitants very shortly.

James H. Curtin, of the Western Burlesque Wheel, returned to New York Monday, having visited at the convention of the 33d degree Masons at Detroit. Mr. Curtin is one of the 208 high-ranking Masons in the United States.

Tom Transfield is ill in Bellevue Hospital, New York. Upon recovering he will join his daughters who are playing in vaudeville. Mr. Transfield's illness has brought about a dissolution of the circus man's partnership with W. Dew.

Harry Stevens, the veteran stage-door tender of the Orpheum, Brooklyn, has been connected with the house for the past eleven years. Mr. Stevens has been keeping tab on the stage door faces for the last three years, and has not missed a day since placed there.

Jim Bailey, who played left field for Montreal during the baseball season is now on the door at Hammerstein's Victoria. The agreeable Billy Hahn, formerly in that position, has moved down to "the door" at Hammerstein's Manhattan Opera House.

Willard Lee Hall is progressing nicely from operations performed at the Shenango Valley Hospital, New Castle, Pa. His mother is by his side; otherwise he is among strangers and cannot be moved within three weeks. Mr. Hall would like to hear from his friends.

Maude Odelle (No. 2, 3 or 4), the stock actress from Frisco, is going to try out another sketch around New York. This time it will be "Criss-Crossed" written by T. H. Davis, head of the producing department of the Dan Casey Co. Frank La Rue, who lately had a sketch of his own, will support Miss Odelle.

Shanley's new restaurant in the Long Acre building will have an orchestra of ten pieces, a groupe of singers, and French waiters. The latter item means the crew at Shanley's present place of eating (near 42d street) will remain there until that restaurant closes, which may be Jan. 1 or later. The new Shanley's is due to open the early part of November.

The Shuberts think they are going to give a regular dramatic performance Sunday evening, Oct. 23, at Daly's, when all of the audience will be "members of this club." An "association" is to be organized, with none but members permitted to view the Sunday plays. Season tickets will be sold. William A. Brady is with the Shuberts in the scheme and he will produce the pieces. The attempt may revive the whole and tiresome--also expensive--"Sunday" agitation.

COLUMBIA DIRECTORS' MEETING.

Yesterday (Friday) the Board of Directors of the Columbia Amusement Co. held a meeting. The Censor Committee of the Eastern Burlesque Wheel presented its report to the board. It was probably approved. There are seven directors, three of whom composed the Censorship squad.

The most important item which was to have come up was the project of adding two more houses and cities to the Eastern Wheel for the season of '10-'11. The towns were mentioned by name. It is reported that the propositions under consideration will be put through.

It is the aim of the Columbia Company to increase the route of the Eastern Wheel to thirty-six theatres in as many towns, according to an official, who said there were sufficient cities in prospect to make the total forty, if that many were desired. He also said it was unlikely the Columbia Company would care to have their list go beyond thirty-eight at the utmost, and thirty-six would suffice nicely.

EX-MANAGERS FISHING.

It makes a difference to a manager whether he is drilling a show "into shape," or letting it out at \$100 per. In the first place he is with the company, taking all the worries and perhaps little money. The latter case permits him to receive \$100 weekly from some one else who does the worrying besides, and then the manager with an ex-affix has time to go fishing in season.

That is why J. Herbert Mack, Charles Barton and Harry Bryant, all of the Eastern Burlesque Wheel, are interviewing black bass and pickerel on the St. Lawrence river just now.

IRWIN'S "BIG SHOW" ALL NEW.

An all new show is to replace the present performance given by the company presenting Fred Irwin's "Big Show." Mr. Irwin is reported to have remarked after watching his "Big Show" for a week at the Columbia theatre that it was not what he wanted, nor did he think burlesque wanted it very badly.

In the spirit of advancement, said Mr. Irwin, he intended discarding the present piece, and rebuilding the entire performance.

Last season when Mr. Irwin had "The Gibson Girls" as a third show in the Eastern Wheel, he decided on the same drastic step with that organization. This week Mr. Irwin's standard burlesque organization, "The Majestics" is playing at the Columbia. It is reported as one of the best on the road.

GOING IN MUSICAL COMEDY.

Chicago, Oct. 6.

When "The Runaway Girls" play Chicago in two or three weeks, Frank Wakefield will leave the organization, with which he has been connected for the past two years. Mr. Wakefield plays a "dope fiend" in the piece, and also in the vaudeville sketch of Reld, Wakefield and Co.

Wakefield will join a musical comedy company. No one has been engaged yet to succeed him in the P. S. Clark show.

SATISFIED WITH THE WEST.

The season thus far on the Western Burlesque Wheel has proven a satisfactory one, said a member of the firm of Gordon & North this week, when asked by a VARIETY representative how the Western Wheel compared for receipts with the firm's experience on the Eastern circuit last season.

One of the burlesque sensations of the early summer was when Gordon & North, with three shows, transferred their allegiance from the Eastern to the Western burlesque route.

The partner added that the receipts in the Western houses had held up to their anticipations, in some instances exceeding them. This was balanced he said by other houses which did not make as heavy a return, a condition he remarked found on both Wheels.

While it is not expected that a member of either Wheel would unloyally disparage business, it has been reported since the season opened that Gordon & North had two very good shows of the three in all, and that their companies have been playing to excellent returns.

Chicago, Oct. 6.

Gordon & North's "Passing Parade" broke the house record for the season at the Folly last week.

AFTER THE SECOND HOUSE.

Philadelphia, Oct. 6.

The second house on the Western Burlesque Wheel to replace the Bljou of last season, is expected to arrive very shortly. A secret conference has been set for to-morrow (Friday) over here, when the deal may be closed.

If the unnamed theatre is secured for the western people, it will turn the "Penn Circuit" of one-night stands to cover a lay-off week into solid time through the second Philly stand.

NO CENSORS OUT.

It is doubtful from the present outlook if the Empire Circuit (Western Burlesque Wheel) will have a Censor Committee go over its route.

One of the members of the committee (if it had been or would be) is Harry Martell, who is censoring fish on the line just now in the woods somewhere. James Lowrie is another, but Mr. Lowrie wouldn't enjoy travelling all over the Western Wheel in his automobile, so he may remain at home to drive it around New York.

In the absence of a duly constituted censoring trio, the headquarters of the circuit will depend upon reports of shows from house managers.

CLAIM SMALL CHANCES.

James Mullen and Allan Coogan intend leaving Sam Howe's "Lovemakers" after to-night's (Saturday) performance at the Olympic, New York. The men may join M. M. Thiese's new show.

Mullen and Coogan during their stay with the Howe aggregation, claim they were not given proper chance, and that their sketch, introduced when the show first took to the road, was afterwards eliminated.

CLOSE WATCH IN WASHINGTON.

Washington, Oct. 6.

The police are censoring shows at the burlesque houses, Gayety and Lyceum. They are present at the Monday matinee, looking especially for any "wiggling." The Al Reeves show at the Gayety and "The Bohemians" at the Lyceum almost got immeshed last week. It would have meant a fine of \$100.

While the Reeves show was here, five chorus girls with it were fined for displaying themselves in a nude condition before an open dressing room window. Two of the careless girls had to pay \$30 each; the other three were assessed \$20 per person.

SCRIBNER BUYS A HOME.

Sam Scribner bought an automobile first, then came the baby into the family, and Mr. Scribner has completed the tribute by purchasing a house. Though last of all, it is located in Bedford Park. The neighbors say the landscape mark is in New York City. Scribner thought when dealing with the furniture moving people that Bedford Park must be located somewhere near Buffalo.

It's not a long ride from the Columbia theatre to the new Scribner homestead, and if the machine doesn't run wild, the general manager of the Eastern Wheel will be on the job each day by the time the count up for the matinee comes off.

KENDRICK, SHOW'S MANAGER.

The settlement of the "Rentz-Santley" burlesque show's family troubles has resulted in W. J. Kendrick being appointed permanent manager of the company, with full power and authority. Mr. Kendrick is required only to report statements and details to the Leavitts and Jack Mason. Any matter of grave importance goes before the Columbia Amusement Co. for adjustment.

Frank Bertrand has replaced Harry Prince with the show.

There are three new numbers, including "I'm Crazy to be Crazy Over Some One," from "\$3,000,000" which Mason has permission to use.

OBJECTS TO BILLBOARD.

St. Louis, Oct. 6.

A billboard carrying Gayety theatre paper and which overlooks the front yard of 1721 Washington Avenue, has been objected to by Mrs. Harriet Paul, the occupant of the residence.

She says the board attracts attention and comment. Mrs. Paul threatens to build a fence shutting out the view of it.

Wilkesbarre, Oct. 6.

One day last week some of the inmates of the Old Ladies' Home covered the posters on a dead wall opposite with newspapers and paste. The old ladies held an indignation meeting when the billposters spread bills of ballet dancers, with nothing more than a smile to be seen.

Kara, the juggler, will open on the Morris time at the American Music Hall Oct. 17. He has been playing in the northwest.

ORIGIN OF "GET THE HOOK."

The phrase, "Get the Hook!" has become so common that it has become a common expression, more expressive and emphatic than a similar meaning embodied in polite English. Though "Get the Hook" has become part of the American vocabulary of today, few are aware of its origination.

Lieut. H. Clay Miner, of the Miner Estate, has placed a copyrighted booklet into circulation offering proof that the phrase sprung from an amateur performance at Miner's Bowery one Friday night in October, 1904.

Regarding its origin, the Miner pamphlet says: "A particularly bad amateur was inflicting a patient audience with an impossible 'near tenor' voice. Despite the howls, groans and cat-calls, the 'artist' persisted in staying on, when Mr. Tom Miner, who was conducting the amateur performance, chanced to see in a corner a large, old-fashioned crook-handled cane, used by one of the negro impersonators. Quickly picking it up, he called Charles Guthinger, the property man, and had him lash it securely to a long pole. With this he stepped to the wings and, without getting in sight of the audience, deftly slipped 'the hook' around the neck of the would-be singer and yanked him off the stage before he really knew what had happened. The next amateur was to give imitations of noted actors and after giving the worst imaginable, announced his 'next would be Richard Mansfield.' At this a small boy in the gallery yelled 'Get the Hook!' The audience roared its approval and the 'actor' fled in dismay."

The booklet also says that the French Senate was in session a short time ago and that one member, having become bored by the long-winded argument of a speaker, shouted: "Le Croc! Le Croc! Apportez le Croc!" ("The Hook! The Hook! Get the Hook!")

The Miner booklet is printed on nice paper, well gotten up typographically and its pages are adorned with excellent likenesses of Tom Miner, "who used the first 'hook';" Charles Guthinger, "who made the first 'hook';" and Edwin D. Miner, "the amateur night impresario." Each page is artistically embellished on the sides with trite caricatures of figures familiar to amateur night regulars.

WHAT A UNION SUIT WILL DO.

A union suit surrounding the female form appears to have the power to draw the elusive dollar from the managerial stronghold. The evidence lies with Jessie Keller, a cyclist, who when plain Jessie and plain cyclist, raised her market price to the average of a "double act" on the "small time."

With a black silk union suit, however, the market price of "Venus on Wheels" jumped upwards, so far that the Western Burlesque Wheel believed it was attraction enough to receive \$250 weekly as an extra feature to its shows.

At that figure Miss Keller, who now resumes her proper name in conjunction with the "Venus" decoration, has been booked for several weeks.

Arvis, a foreign posing act, is at the American next week.

FROM MORRIS TO LOEW.

Harrisburg, Pa. Oct. 6.

The Casino, which opened with vaudeville booked through William Morris, will switch the coming week, taking the bookings from the Loew Circuit.

The change places the Casino in the "small time" class. It will have the usual five or six turns, with pictures. While the Morris bills proved satisfactory, the total at the bottom of the salary list as compared with what the Loew people offered, was too much for the local manager. And then besides on the Loew Circuit acts play three times daily, which means one show more, and that's something though it may amount to nothing in the box office.

It was reported in New York Wednesday that the Morris office had arranged a program for next week for the Casino, Harrisburg, and would ship the acts there to report Monday. The Morris agency claims a contract with the house to furnish it bookings, the Casino having secured a Morris "franchise" for the town.

Reading, Pa., Oct. 6.

The Lyric, a new theatre built by the former manager of the Orpheum, Frank D. Hill, and several local capitalists, opened Monday evening with an excellent bill. The Loew agency will book. For the present the popular three-a-day policy will obtain.

ASS'N BRANCH IN ST. LOUIS.

Chicago, Oct. 6.

Charles E. Bray will open a branch office of the W. V. M. A. in St. Louis within a month. He spent last Sunday and Monday in the Mound City looking over the field and has decided that there is business enough to be obtained in that vicinity to make a subsidiary office highly profitable.

Several branches are proposed in this territory for "Association" bookings.

KEENEY DOING A "SPLIT."

Besides "splitting" his houses by the week, Frank A. Keeney is splitting his bookings for them. The M. R. Sheedy Agency in the Knickerbocker Theatre building is booking acts for Keeney's Armory, Binghamton, and Orpheum, Watertown (N. Y.). The Felber & Shea agency continues to place bills in Keeney's other two theatres.

Just now the Armory is "splitting" the week with J. B. Morris' Family, Gloversville, while the Watertown house is "splitting" anywhere, but favoring a Sheedy booking at Rome, N. Y.

With the Keeney, J. B. Morris, his own houses and outside bookings. Sheedy starts off his new agency with twenty-one weeks, mostly "splits." The officers of the former Independent Booking Agency have been nicely laid out and rearranged. Carl Anderson and Ed. Small have their names lettered upon the glass as of the staff. Two of the additions to the Sheedy line of bookings are located at Kingston and Newburgh, N. Y., bringing the agency against the F. F. Proctor theatres there; also the Family Department of the United Booking Offices through which Proctor books.

A SECRET MEETING.

Chicago, Oct. 6.

Several managers of vaudeville theatres in towns surrounding Chicago met in secret session Tuesday at the Morrison hotel to organize some sort of a mutual protective association. This seems to be the annual recurrence of an impression the managers have that many of their acts receive too much money.

While nothing definite is known of any action which may have been taken it is said that the meeting may result in some changes in the bookings of some out-of-town theatres and perhaps on important time here in Chicago.

BOSTON AGENT DIES.

Boston, Oct. 6.

John J. Coogan, the vaudeville agent, died in this city Tuesday. He was well known and very popular.

SUBSCRIBERS FOR MARION.

Wilkes-Barre, Pa., Oct. 6.

Daniel L. Hart, city treasurer, who has undertaken the raising of a fund for the defense of George L. Marion, the theatrical man imprisoned here under a conviction of murder, has received the following subscriptions to date.

Mr. Hart has agreed to act as custodian of all monies received. He may be addressed simply at Wilkes-Barre, Pa.:

Daniel L. Hart.....	\$25.00
John Shea.....	25.00
Harry Brown.....	25.00
Poll Stock Co.....	50.00
Frank Winch.....	1.00
Sydney Wire.....	1.00
J. K. Peake.....	1.00
"Merry Whirl" Co.....	16.00
Rose Sydel.....	13.25
Herbert P. Levin.....	1.00

C. T. Dazey and Victor H. Smalley are collaborating on three playlets for vaudeville and "big names."

LINING UP FOR ERIE.

Erie, Pa., Oct. 6.

The Family Department of the United Booking Offices seems to be lining up this town for battle against the Alpha, supplied from the Loew Circuit. Jeff Callan, a veteran at all things in the show business and a seasoned manager of "small time," arrived here yesterday to take the management of the Park Opera House. The Park will open Monday with United's acts.

Besides the two theatres mentioned playing "small time," Gus Sun books the Colonial with his bills, while the Happy Hour, picture house, displays an act or two weekly.

The Loew people recently removed the Alpha from the United sheets.

The Park has been leased to the Keith interests through J. R. Kerr of the Reis Circuit. E. F. Albee signed the lease on behalf of Keith.

CHICAGO'S "GRAND" THEATRES.

Chicago, Oct. 6.

There seems to be an epidemic of "Grand" theatres in Windytown. Four are now in operation among the 10-20 representatives of vaudeville and soon there will be completed at Thirty-first and State street another Grand. This one is being built for Duke Branan and Earl J. Cox will book five acts for a full week. There will be two shows nightly. The ground cost \$25,000, and the theatre building will represent another investment of \$50,000.

In Forty-second street, a few blocks away, Geo. Le Vee operates a Grand booked by the W. V. A.; another Grand, booked by C. H. Doutrick, is at Thirty-fifth street and Archer road, a short distance west of the latest Grand; Frank Q. Doyle books another Grand in a different section. Somewhere else in town the fifth Grand is located, with the booker in hiding.

HODKINS EXTENDS CIRCUIT.

Chicago, Oct. 6.

More time will be added to Chicago bookings next Monday when the Cozy, Houston, Tex., managed by Maurice Wolf, will be dedicated by six acts placed by Chas. E. Hodkins, whose offices are in the Chicago Opera House building. On the same date the Jewell, Paris; Lyric, Greenville, and Happy Hour, McKinney, all in Texas, will also open for business with Lyric Circuit bookings.

The Cozy, Houston, is the outgrowth of a "store show" which Manager Wolf started two years ago with a seating capacity limited to 250. The Cozy is modern in every detail, one feature of particular interest being a shower bath for both men and women under the stage. The house seats 1,100 and six acts will give three shows daily.

The Royal, San Antonio, another new house booked by Hodkins, opened last Sunday week, with a capacity of 1,400, playing six acts three shows a day. The opening feature was Torcat and Flor D'Aliza with their real "Chanticleer" act. Lloyd Spencer, the house manager, wired Mr. Hodkins that capacity business ruled all through the opening week.

NEW HARLEM "POP" STARTED.

The new "pop" vaudeville house at 124th Street and Seventh Avenue opened last Saturday night. It is on the site of the former Harlem Casino, a restaurant, one of the Harlem landmarks for many years.

The new theatre is called "Loew's 7th Avenue," and is a part of the small time chain of the Loew Circuit. The house is finished plainly, and was opened hastily, before a big crowd. Early in the evening a mob crowded the sidewalk outside the theatre, resulting in much confusion, the only policeman in sight stationing himself inside the lobby, where his chief duty was to shout "Don't push."

The 7th Avenue has an orchestra, balcony and gallery. The lower floor is of middling seating capacity apparently, with a good sized balcony and small gallery. An orchestra of seven pieces is led by A. Marks.

The stage is of good size, but a glance at the interior of the theatre quickly convinces that it was not built with "big shows" for the present or the future in view.

The usual Loew prices, 10-15-25, are the admission scale. Bills are divided between pictures and acts, the latter appearing three times daily. Fields and Lewis headlined the opening show. Another program opened Monday, "splitting" the week.

The permit to open the theatre did not arrive until six in the evening, causing the managerial group much agitation until it appeared.

Blair, Mathews and Blair are a new three-act to be seen in vaudeville shortly. L. Mathews, at present appearing with Carrie De Mar, is a member.

Schicht's Marionettes, the foreign turn, has been placed by Leo Maase of the Marinelli office for its first appearance in New York at the Fifth Avenue Nov. 21.



CRYSTAL THEATRE, GALVESTON, TEXAS.

HODKINS' LYRIC VAUDEVILLE CIRCUIT has booked attractions in the CRYSTAL, GALVESTON, ever since the house opened, over a year ago. It is said that within three months after GEO. K. JORGENSEN began doing business, opposition was killed off and that in spite of repeated efforts to establish other theatres for vaudeville, the experiments have all failed. Five acts are played, three shows a day being the policy. The theatre, located in Tremont Street, one of Galveston's best thoroughfares, seats 1,100 and is enjoying great prosperity.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Brisbane, Queensland, Australia,
Aug. 20.

Editor VARIETY:

I see by VARIETY that Frank Leffel who was working with the Norris & Rowe show at the same time as myself gives you my name as one of those present at an alleged performance given by him in private, in which he used Miss Harriet Koch as the target.

Looking back on the facts as I know them, this is laughable and a down right story. Mr. Leffel must have had a bad dream and although he may believe what he says, I refuse to bolster the dream up.

Mr. Leffel, at my suggestion, bought a 22 calibre rifle about the middle of the season, and we used to go out at odd times, shooting small game. When he left the show about two months after, he was just beginning to shoot a little, but as for using a lady for a target to practice a new trick, I doubt if he could hit a lady at 25 paces, let alone a target on her body. Just before he left the show I heard him say he was going back to New York to practice a shooting act.

I do not know Mr. Loris and I have never seen his performance; neither is Mr. Leffel a friend or an enemy of mine, but to let yourself and your readers accept this statement that I was present at such a performance would be to make myself out as bad a dreamer as Leffel.

Alf. Honey.

(Care United Circus Referee Office,
Sydney, Australia.)

(The issue of VARIETY Mr. Honey refers to in the above letter is that of May 7, 1910. In that number, a page was devoted to a recital of the act known as "The Bullet Proof Lady." It was then decided in VARIETY that on the evidence presented by John De Loris and Frank Leffel, that Mr. De Loris was the first producer of the turn in America and that Leffel was employing a "copy act." Previously Mr. Leffel had had an advertisement which advertised himself as the originator of "The Bullet Proof Lady" declined by VARIETY upon the ground that he had no moral right to so advertise. He requested that VARIETY investigate his claim of priority. This the paper did. Among the names submitted was Mr. Honey's. Other people claimed by Leffel to have been present at an alleged exhibition with Norris & Rowe's Circus in 1907 were mentioned. Mr. Honey's letter is the first that has been heard from anyone of the people given by Mr. Leffel as his witnesses, either before or after the publication of the story. Leffel rested his right to advertise himself as an originator upon a certificate issued by the White Rats of America, which adjudged him to have the first claim. Mr. Leffel stated the White Rats had investigated his

claim, delivering the certificate to him upon the completion of the inquiry.—
(Ed.).

Boston, Oct. 3.

Editor VARIETY:

No doubt a lot of friends of mine wonder why Mike Scott of Dublin has been around Boston so long. Well, he has proven to be a comrade to all performers, but to-day he has signed his name to be an American citizen and no less than 15,000 of the public of this country have been asking Mike Scott to do this for six years. So after three years of waiting it has been done. I am sure the public and also performers will be glad to know it.

It has been a lot of trouble and a lot of lost time, but it has been done, so everything comes out right in the long run, if the long run is in a theatre.

Enough said.

Mike Scott.

Newark, O., Oct. 2.

Editor VARIETY:

Your article in this week's VARIETY headed "Suits and Countersuits" presents but one side of the controversy between Fred Irwin and myself. I engaged with Mr. Irwin for thirty weeks, and was given written notice when the time expired. I left the show that day. Had I played Detroit after Toledo, as asked by the management, I would have exceeded my contract by three days. My claim has been placed with Mr. Denis F. O'Brien, and my proofs are in his possession.

Regarding the counter suit for transportation Mr. Irwin is planning against me, I think he knows there is no chance for success in that. Not alone that it is the custom of burlesque companies to pay all transportation of people with it, but the persons in my act also did chorus work and played parts in the show.

Aurelio Coccia.

(Coccia and Amato.)

Spokane, Sept. 29.

Editor VARIETY:

VARIETY of Sept. 24 reviewed a "new act" by the name of "Spissell, Laddella and Engle Co. This act is a direct copy of the original Spissell Bros. and Co., now playing the Orpheum time. The man, Joseph Spissell, is not the original "Dutchman," but was the property man in the old act of Spissell Bros. and Mack, and recently he took the part of the Dutchman with the act of Spissell Bros. and Co. for one year.

The old act of Spissell Bros. and Mack is at present time playing Moss-Stoll Tours, England, with a new man as the "Waiter." I am the original "Waiter," and the act of Spissell Bros. and Co., which played in the east all last season.

Frank X Spissell.

(Mgr. Spissell Bros. and Co.)

THE WOMAN IN VARIETY

BY THE SKIRT

Carrie De Mar in selecting her wardrobe for this season has shown her usual good taste. A hobble number is becomingly dressed in grey chiffon with a band of cerise at the bottom. Some have an idea Miss De Mar is burlesquing this latest fad, but it is just as Miss De Mar saw the dress worn in Paris. In Pink pajamas this charming woman looks sweeter than any of the "pajama girls."

The London "Our Miss Gibbs" was much better dressed than the "No. 2" company (Knickerbocker). Pauline Chase (American) not only followed Gertie Millar's (English) style of dressing, but her every gesture shows keen observation of Miss Millar. In the last act where Miss Millar wore black, Miss Chase chose white, looking sweetly pretty. The London "show girls," famed the world over as "The Gaiety Girls," are an aggregation of the tallest women ever seen on the stage, and they can dress.

Eva Tanguay has been called everything but "Immaculate Eva." The neatness and cleanliness of her dressing proves her right to the title. Miss Tanguay's costumes always appear as though just from the dressmaker. At the Fifth Avenue last week the famous pearl coat is now being worn over new dress of pearls, the most elaborate ever. The clashing of the stones make a pleasing jingle. A tunic made entirely of pennies was striking. In black and white, Miss Tanguay looked her best. The coat of velvet studied in brilliants with lace ruffles at the wrists, was lovely. There were so many changes of costume it is difficult to recall them, but all worn over the pure white tights show Miss Tanguay has given great care and thought to her costuming. I understand Miss Tanguay's marriage to a vaudeville man, well known and popular, will soon be heard of.

If Gus Edwards isn't careful he will be called the Beau Brummel of Broadway. Gus sure does look nice in that white serge suit he is wearing at Hammerstein's this week. Gus has certainly put over a winner. The entire act is dressed to a degree of good taste that any musical production would be very proud of.

I wonder who's keeping Bert Cooper in Europe.

Daisy Lloyd (Wood) has a cute daughter, four years old, in her London home. After dinner one night, the little one said grace. It was: "Thank God for my good dinner and please may I leave the table?" Discovering the dessert was to her liking, the little one returned. After a good bit of the sweets, she folded her tiny hands and began again, "Thank God—" then stopped, and looking around the table, exclaimed, "What was it I had?"

Marie Lloyd's costumes can be depended upon to create a sensation, whenever she appears. Marie affects the hobble entirely and, vastly becoming they are. Marie's English home is a picture, her boudoir especially a work of art. The carpet royal purple; the walls, covered in white satin percale with purple border; the furniture in black walnut heavily carved and impressive in its massiveness. Marie's sister, Anne Wood, looks after this establishment.

The dressing of Lasky's "On The House Top" is below the average dressing of "girl acts." The four young women comprising the chorus wear a poor quality of satin dresses, with large hats. They change to white over blue with black at the bottom. With this pretty black velvet hats trimmed with silver fringe are worn. Lillian English, a slight, pretty woman with auburn hair carefully coiffured, wore white chiffon over silver.

The Four Readings are as neatly a dressed acrobatic act as there is. They wear basketball or running ("gym") suits, consisting of the regulation white shirt and trunks. The suits are in four different colors.

I received some scandalous mail this week. My friend in Chicago tells me there should be a lot of things happening pretty soon out there that will make talk. Some of the things going on now, from what she says. Another letter from Australia mentions the arrival of a little baby out in the wild rushes. An American act over there contains the father and mother of the child, relates the letter, but neither the father nor the mother advertised the birth.

Helen Russell (Bert Coote and Co., Colonial) wears a white lace dress that just misses being pretty. I think without the berth it would be more modern.

HE GAVE SOME ATTENTION.

It used to be said by those who knew him well that Charlie was something of an idiot; but there are times when it has seemed to others who also knew him well that he shows signs of genius, as, for instance, in the following correspondence. The other day he received the following letter in his morning's mail:

"New York, Aug. 1, 1910.

"Charles Bobbitt, Esq.:
"Dear Sir—For the fifteenth consecutive time we enclose a statement of your account with our house. The bill has been running now for a trifle over two years, and we feel that we have been sufficiently lenient in respect to it. We, therefore, request that you pay some attention to our request for settlement.
Yours very truly,

"Snip, Cuttem & Co."

To this Charlie sent, three days later, the following reply:

"The Crackerjack Club,"

"New York, Aug. 4, 1910.

"Messrs. Snip, Cuttem & Co.:
"Gentlemen—In accordance with your request of Aug. 1, asking me to pay some attention to your bill, I beg to say that I have taken it to the theatre with me twice, once to Coney Island, and given it a ride around the Central Park four times in a taxicab. The limited time at my disposal has prevented my paying it any further attention, but it is my intention during the balance of the month to give it a little run up to Saratoga and back, with the possibility of a two weeks' outing in the White Mountains before the end of the month. Trusting that this will prove entirely satisfactory to you, I beg, gentlemen, to remain always, yours very truly, "Charles Bobbitt."

—Harper's Weekly.

London, Sept. 28.

George Graves after playing a week in Manchester made his first London vaudeville appearance at the Palace last week. Graves is playing a very amusing sketch called "Koffo of Bond Street." There is much comedy in the piece due to Graves' splendid style of getting over laughs. He has two very good looking girls with him. While the act would not be understood by anything but a "wise" London audience, it will fit in the Palace program admirably.

Four sketches were at the Holborn Empire last week. While the arrangement was not what it should have been, the sketches all passed. "Charles and His Friend," by Curtice Pounds and Co., is full of good laughs and excellent singing. Middleton and Spellmeyer in their western skit never lost the audience, and Roland Martyn in "The Ghost of Jerry Bundler" created much interest. W. T. Ellwanger and Co. in "Who Did It?" also shared in the comedy honors.

Harry Webber, the Hebrew comedian, will play the part of Alderman Fitzwarren in the pantomime, "Dick Whittington," at the Grand, Glasgow, this Christmas.

M. D. Waxman, the Hebrew actor, intends visiting America shortly to try out some sketches on the vaudeville stage.

Fred Karno's pantomime in Glasgow will contain the following: George All, Maudie Scott, Lily Morris, George French and Fred Emney.

Sani Stern was at the Paragon last week in connection with the Empire, Leicester Square. The comedian deputized for Gilday and Fox, who left the bill after a difference with the management.

Dec. 19 is the date set for the opening of the Butt hall, Glasgow (Alhambra).

General Ed. Lavine opening last week at the Palace put over a substantial hit. Everyone was talking about the back-drop the juggler has.

George Formby, who has been in the Provinces for some time, will return to London in December.

Martin Harvey will be the big attraction for the Palladium, opening in December.

Ella Shields, at present playing in London, will shortly take a provincial trip until December, when she returns to appear on the opening bill at the Palladium. After this engagement the singer will work in London for three years without a break.

Nat Wills intends to finish at the Palace Oct. 15.

George Conquest has taken over the old Britannia, Hoxton, in the east end of London. Now there is a lawsuit on between George Foster and the Barasford estate over the lease.

LONDON NOTES

VARIETY'S LONDON OFFICE

415 STRAND, W. C.

(Mail for Americans and Europeans in Europe, if addressed care VARIETY as above will be promptly forwarded.)

Napier Kowski, a Russian dancer, at present a rage in Paris, has been booked by Lew Johns for the Stoll circuit.

Helen Trix is in the Provinces for a few weeks, working on the Stoll time.

Friend and Downing, after a long trip in the Provinces, return to London this week to play the Euston Music Hall and the Empire, Shoreditch.

Hetty King did a full act at the Finsbury Park last week, getting away big. She is putting over an English version of "Follow the Car Tracks" in great shape.

A comedy in billing was on at the Tivoli last week. When the bills first appeared Harry Lauder and Marie Lloyd shared the top. Lauder objected to this. The next day the bills had Lauder only on top; Marie Lloyd next and Wilkie Bard third. Then it seems both Bard and Marie objected. The next day Lauder's name still remained on top but Marie Lloyd's name ran down one side of the bill in slanting style, while Wilkie Bard's appeared the same way on the other side.

Anna Chandler at the Finsbury Park Empire, last week sang five songs, getting away great in a late position. The singer puts over all her songs in a comedy way, but it is the excellent delivery of "coon" songs and the singing of the "Yiddish" song that makes her the big hit. Miss Chandler has been booked for two extra weeks on the Stoll tour, coming into the Coliseum Oct. 17. Shortly after the fortnight there the comedienne will sail for America.

Walley Bradley, of the Kaufman Troupe, became engaged this week to Gertie Clegg, at present in America.

De Dio, the dancer, has been booked for South Africa by Sydney Hyman and will sail for there in two weeks.

The Zigeuner Quartet, Mason and Bart and The Cromwells sail on the Majestic Sept. 28 for America, all due to open on the Morris circuit.

The Morris office, now in Walter House, Strand, will remove to Charing House 29a Charing Cross road in a few days.

Georges Wague and Christine Kerf who present a pantomime specialty, have been booked to come to England from France, by Burt Howell.

Emerson and Baldwin sail for New York to-day. They expect to return to this side in April next.

Friend and Downing are in town this week working the Euston and the Empire Shoreditch.

Willy Brothers, the German acrobats, have been booked for South Africa by Sydney Hyman.

Jane Hading, the famous French actress, will be the next big attraction at the London Hippodrome.

Rinaldo is working five shows a night this week, playing the Oxford, Metropolitan, and the Palace, Hammersmith.

Nevada Landino, said to be a former New York newsboy, is appearing in concert work around London.

Napier Kowski, previously stated as having been secured by the Moss-Stoll Tour for the Hippodrome, has caused some stir between the Palace and the "Hip." It seems an agent offered the act to the Hippodrome and the Palace at the same time. Both accepted her and the Palace secured her signature. In all probability the Russian dancer will be the big attraction at the Palace to follow the present engagement of George Graves.

Montgomery and Moore finish a five weeks' engagement at the Hippodrome Saturday. They go to Liverpool next week to play the Hippodrome, on the Barrasford-De Frece time, going from there to the Glasgow Pavillion. The pair may sail for home shortly after the Glasgow date, bringing them into New York the latter part of October.

Tetrazzini, the singer, appeared before 16,000 people last Saturday afternoon at the Crystal Palace in London.

Cissie Loftus has cancelled her engagements between now and next March through illness, it is announced. Hartley Milburn, Miss Loftus' agent, states that the real reason will develop in November.

Last Saturday at Daly's, the first anniversary of "The Dollar Princess" occurred. Joe Coyne and Lily Elsie, the principals, were treated royally.

Keeley Brothers, now on the Continent, will be at the London Pavillion next February. The act is also booked for Australia, sailing in January, 1912.

HIGH PRICES FOR SEATS.

Boston, Oct. 6.

A seat for the symphony concerts brought \$52 at auction. Scores of music lovers attended the sale. Members of Boston's social set were in prominence at the sale and a large number of the seats were sold for \$18. One row of seats sold for \$29 each. Ticket agents and speculators were conspicuous by their absence.

A SELF-MADE MANAGER TO HIS BOOKING AGENT

By J. A. MURPHY.
(Murphy and Willard.)
East Cranberry, O., Oct. 4.

Dear Mike:

There was a couple of fellers named Grifter and Gitney that wrote to me and said if I would put them in with my show bookings for this week they would perform their coin manipulating act for A. K.

The pictures on their circular showed them wadin knee deep in two dollar bills and tossin money around by the bushel. I hired them by mail and when they sent in their directions they said they would arrive late and for me to have twenty dollars in pennies and twenty dollars in nickles ready for them to use. They performed at the matinee and made the coins disappear in their hair and hats and legs, then they disappeared themselves and I alnt seen them or my forty dollars since.

I see that in your next batch of actors you have on the list, Strynger the quick change actor. You can cancellate him right off as I dont want no more quick change fellers; Grifter and Gitney was enough.

My curtin puller has been away for a few days on account of having to explain to the government why he left the army without givin notice and the cook from the Silver Moon Cafe said he would help out with the chores around the stage. He never done no theater work before and when The 4 Slogdiners said they wanted to close in one he told them they couldn't put their clothes in No 1 because that was the women's room and they would have to dress in No 2. If he had been an old theater man like me he would have knowed that close in one meant they would do some clothes changin in front of the street scene curtin.

Demonio and Bell are right comical actors. The man kicks the lady in the face without hurting her nose after which she plays a tune on a bugle while he puts his feet in his vest pocket. They stuck labels all over my theater which states that they have traveled to a whole lot of places that no one ever heard of.

Old man Shiveley's neffew is back in town again and brought his wife with him. He says they are goin to lay off and reorganize but I think they got cancellated some where. The Stadium folks is makin a fuss about havin Sig Cannet the harp player this week. He has two or three stage helpers carry out a harp and a stool and a platform in front of a red flannel curtin. He comes out and plays a tune but the fiddlers keep playin somethin else and spoil it. Then they throw some moonlight on him and he plays another tune so soft that no body can hear it but the audience claps just as much as if they knew what it was all about. I would sooner hear Jim Dilks play his tomato can with a string in it.

You say that next week you are goin to send some good character actors. I am glad of that because some you send have mighty bad characters. Tell them to send photos at once.

Adam Sowercuy.

FILMS FOR TARGET PRACTICE.

B. W. Bates, a South African war veteran, has introduced an invention for the use of soldiers in target practice which has just been tried out by the Royal Warwickshires, in England, with successful results. Based upon cinematograph principles the object of the invention is to provide sharp-shooting practice for riflemen at objects which move more naturally than do those which are governed by mechanical or electrical appliances.

The cinematograph apparatus throws a picture of an infantry charge upon a screen which consists of two rolls of heavy paper placed one in front of the other less than half an inch apart. Immediately a shot is fired a red light appears, indicating the spot where the bullet has perforated the paper. The picture is fixed instantaneously and it is easy to tell whether or not the marksman has struck one of the pictured soldiers. It is said that our own Government is considering the invention for adoption over here.

FILM EXCHANGE BANKRUPT.

San Francisco, Oct. 6.

Creditors of the Theatre Film Service Company of this city have filed a petition in involuntary insolvency in the United States District Court.

The following is a list of the creditors and the amount due each. Biograph, \$761; Essanay, \$339; Kalem, \$318; Selig, \$323.

TWO NEW PICTURE HOUSES.

Plans were filed last week that will give New York City two new picture houses of the smaller type. Both of the new buildings are to be erected on the East Side, one on Spring street and the other on Third avenue (near the corner of 54th street).

According to plans filed, the buildings are to cost \$10,000 each. The former will be a three-story structure while the latter will be but one story in height.

PICTURE OF THE NUDE.

Among the Pathe film releases this week was one showing the habits and customs of the people living in the Molucca Islands, Oceania. In one scene where women are shown weaving, several boys stand watching. The brown-skinned lad in the center was stark naked, and he is seen facing the audience. The house gasped, then burst out laughing.

At the Keith-Proctor Union Square the weaving was cut out after Assistant Manager Schreiber had seen it, but at the other theatres the picture passed without any comment.

While the censors may claim a study in art, it was entirely too true to nature to pass with their approval, and the evidence indicates the Censor Committee never saw it at all.

OHIO CONVENTION.

Columbus, O., Oct. 6.

The State picture exhibitors held a convention here Monday to complete an organization. About 150 were represented. The movement first started a year ago.

The organization is open to both sides of the picture fight. M. A. Neff of Cincinnati is temporary president.

WORLD DOING GOOD.

Since the New York World began its crusade on "bad films" and criticized the "blood and thunder" posters in front of the city's moving picture houses, column after column being daily given over to a resume of real, existing conditions, there has been a noticeable change at all the houses which make an outside display.

On Fourteenth street where the fronts of the Comedy, Crystal Hall and other picture places were pasted, posted and placarded from top to bottom with huge, flaring scenes and big letters in colors, it looks as though a "clean-up" committee had been at work. The posters have been toned down, the scarlet lettering made less attractive but more pleasing in effect, and the theatre fronts have a more alluring appearance.

Merchants in the Fourteenth street neighborhood felt like complimenting the theatre managers on the improved lobby and entrance conditions.

EDISON'S "COP" FILM.

There was great excitement at the intersection of Broadway, Twenty-third street and Fifth avenue last Monday afternoon and it was all caused by the Edison Motion Picture Company taking a picture of New York policemen keeping the streets clear and allowing the people to cross at these busy corners. The picture will be entitled "The Life of a New York Policeman."

The Edison company arranged for an ambulance run. It came flying down Fifth avenue at a given signal. Mounted police galloped ahead and cleared the way. So many people were anxious to get in the picture that it was almost necessary to ride them down.

Despite the vigilance of the police, some of the boys managed to pose before the camera. Just as the big feature was being pulled off, a street car came up Broadway and came within an ace of spoiling the picture. One of the mounted officers did a Phil Sheridan ride and saved the day.

THE FIRST "RELIANCE."

Everything is in readiness for the first release of "Reliance" films by the Carlton Motion Picture Company (independent). It will be seen publicly for the first time Oct. 22.

The picture is entitled "In the Gray of the Dawn." The principal characters are taken by Marion Leonard, Henry Walthall, Gertrude Robinson, Phillips Smalley, Arthur Johnson, James Kirkwood and Frankie Burns.

A "DURAND" ACT.

A "Durand" act in number of Durands is now on the vaudeville market. Paul Durand, the agent, has placed his wife, Elsie Durand, the actress, in a sumptuous production entitled "Elsie Durand and Her Four Empire Girls." It is at present "breaking in."

Attached to the turn is another Paul Durand, known as "Paul Durand, 2d." He is the musical director, no relative to the principal or her agent-husband, and was formerly of the Three Durands.

VARIETY'S PICTURE REVIEWS

"A KENTUCKY PIONEER" (Selig).

The old story of pioneer days. The friendly squaw, the treacherous Indian, who steals the betrothed of a white settler, the girl's escape with the aid of the squaw, the pursuit by the tribe, and the running fight on horseback make the story of this film. It is a theme displayed many times before and with much better effect. FRED.

"EXAMINATION DAY AT SCHOOL" (Biograph).

A picture that combines comedy and pathos, laughter and tears in almost the breath. It tells a plausible story. The various types of children, and their pranks cause no end of laughter. The venerable and kind hearted school master wins his audience from the beginning and there was more than one eye tear dimmed in the audience at his dismissal. The photography is good and the film is one that is a sure favorite. FRED.

"A DIVER'S HONOR" (Gaumont).

A deep sea tragedy. Father and son are divers. The latter agrees to secure certain plans from a sunken submarine and sell them to a spy. The father is told of the son's dishonor. There are scenes of the water and the diver at work. Father dons a suit and goes below. He wrestles with his offspring and finally cuts the tube which supplies the son with air. The jig is up for that young man. Father returns to surface and tells a few weather-beaten water-lovers that he did it for his country's sake. The theme is decidedly unpleasant.

"WHO OWNS THE RUG?" (Pathe).

A hair-pulling match between three women at the close causes some laughter. The women buy the rug from a peddler who steals it from each door-step and resells it. The rug used is one that belongs in a parlor and not on a door-step, but it is good enough to raise the fuss. This picture has a "chase" which is of the usual Pathe character.

"A HIGH SPEED BIKER" (Gaumont).

They don't make them any funnier. A bicycle rider has a wild ride on one of those quick-delivery affairs that is full of comic situations. Each collision is good for a laugh but the trick-house effect is what causes the uproar. "A High Speed Biker" is genuinely funny.

"SOUTHERN TUNIS" (Pathe).

The Pathe company does the public a good turn every time it hands it a film like this one. First, date trees in the oasis are shown and camels are in action, with native riders. Cobras, full of life and apparently ready to sink their deadly fangs into the film arranger himself, are dashed on the curtain. The natural toboggan ride on the slippery rocks, the natives having a merry time, is a feature. The picture is worth seeing.

"THE BACHELOR'S BABY" (Vitagraph).

The title of "The Deserters" could have been used, as a husband deserts his wife, and she in turn deserts her baby. There is comedy, but the film reaches a ghastly stage where a death scene is shown.

"THE ICONOCLAST" (Biograph).

The Biograph has not told the best story imaginable of the iconoclast, although this film must receive credit for the moral it teaches. The curse of drink and despondency over his station in life causes the head of a poor family to get in Dutch with his rich employer. He is "fired" and he swears revenge. But, in making an attempt to shoot down "the boss" in his own home, the man is touched by the great love shown by the employer for his crippled daughter. There is nothing unusual in the story. It simply tells the workmanman to let well enough alone.

"BETTY IS STILL AT HER OLD TRICKS" (Pathe).

Some old comedy tricks bob up again, being handled by a girl, who acts well. Some of the scenes bring laughter, while others fail to cause even a ripple. The boys and girls will like Betty because she "raises Cain." Pathe uses the chase idea again. The photography is good.

"MOLUCCA ISLANDS" (Pathe).

Barring one unpleasant scene in the picture, the Pathe firm has turned out another beautifully tinted film, worth going a mile to see. The islands of the Oceania country are realistically exhibited on the curtain. The camera has done fine work. There is no excuse for the nude children being so conspicuously displayed in the picture.

"MY FRIEND THE DOCTOR" (Selig).

If the Selig people had shown a chicken flopping around with its head cut off, the laughter would have been more spontaneous. A sick man is examined by a doctor, given the wrong medicine and goes through a series of convulsions that are neither funny nor pleasant from any angle. A point in favor of this picture is its brevity.

"A COLD STORAGE ROMANCE" (Selig).

An enjoyable film with some excellent comedy effects. An overgrown country boy is head over heels in love with a rural miss, who worships novel heroes. Some interesting scenes in a hennery are shown. The girl addresses an egg that is shipped away and it turns up ten years later, the finder visiting the home of the girl, who has since married the country bumpkin. His reception is not what it was cracked up to be. Well photo-

graphed and well arranged, the picture serves its purpose admirably, though really a revived subject.

"HER FIANCE AND THE DOG" (Gaumont).

Not much doing in the laughing line. The picture is shy many points on entertainment. The film is clear and well acted. A line in the manufacturer's bulletin expresses it well: "A great amount of thought is wasted on the subject."

"RANSOMED OR A PRISONER OF WAR" (Vitagraph).

A war story, but without shooting or killing. A Confederate captain passes through the Union lines to visit his own home and help his little son celebrate his fifth birthday. Trying to return he is captured and sentenced to death as a spy. Little Jack, hearing of his father's plight, goes to the Union general and brings about his father's release. There are some good scenes, but the army camp details lack realism.

"THE LITTLE ACROBAT" (Gaumont).

The story of an attempted abduction of a young marquis frustrated by the little acrobat. Though the former had bertronded when the smaller lad was being beaten by a street entertainer. The little acrobat wins a home behind marble walls for his timely warning. There is not much to the film.

"MORE THAN HIS DUTY" (Edison).

The Canadian northwest furnishes the scenes for this picture. A nice looking young man, whose sister loves a member of the Royal Northwest Mounted Police, is a bad boy, who gambles and then robs a post-office, despite all the influences brought to bear by his folks. The girl's father, superintendent of the barracks, sends the former after the robber. There is a chase through the woods and the capture effected, after the officer has winged the brother in the arm on a distance shot. The officer tries to shield the robber in his own home, but the girl learns the story and the subsequent suicide of the brother causes the father to guess the truth. The lovers are given blessings by the father as they stand near the lifeless form of the brother. The picture, photographically, is a gem.

"THE DISHONEST STEWARD" (Urban-Eclipse).

Award in the employ of a count, on learning of the latter's death, not only appropriated the noble's fortune, but takes his little son and leaves him in the most dense part of a thicket. The boy is returned to good hands by an old beggar. The photography is of high class, but the picture is disappointing.

"CITY OF A HUNDRED MOSQUES-BROUSSA, ASIA MINOR" (Urban-Eclipse).

The George Kleine company shows the American stay-at-homes what a Turkish city looks like. Street scenes, with camels in the foreground, are shown. Other interesting sights are reproduced.

"DIFFERENT TRADES IN BOMBAY" (Pathe).

When it comes to giving the public natural scenic views and pictures of industrial pursuits in the Orient or any of the foreign countries, the Pathe company can hit the fancy nine times out of ten. As an educational factor, this picture is "Okay."

"MIRTH AND SORROW" (Pathe).

Scenes of the festive carnival days and nights in Paris are vividly reproduced by the camera. There is a tearful ending, but an ordinary Pathe story would not be complete without the Grim Reaper having a part.

"ALL ON ACCOUNT OF A LIE" (Essanay).

A man is unavoidably detained from going home through a mishap to an automobile, which happens forty miles from his happy abode. It is an all-night delay. His wife is misled on his return the next morning. The truth doesn't go for wifey, so he tells her a fib about his "night out." She telegraphs for the supposed friend with whom he stayed to call without his knowledge. The hubby passes off another friend as Mr. Butts. There is a regular "My Friend From India" mix-up, good for some hearty laughter. The camera failed to do its duty in several scenes.

WOULDN'T TELL SECRETS.

Harry E. Mather, treasurer of the Columbia theatre, Brooklyn, is being sued by his wife for a separation. The case will come up before Judge Maddox, in the Supreme Court, Brooklyn. Mrs. Mather, formerly a "hello girl," prior to her marriage in March, 1906, claims in her affidavit that Mather refused to tell her the secrets of the Masonic order, that further she was driven out of her home, and that her husband disappeared for days at a time.

Judge Maddox allowed Mrs. Mather \$50 counsel fee, but said that the question of alimony can be decided when her separation suit is tried.

SOME CLOSING DATES.

Chicago, Oct. 6.

Buffalo and Pawnee Bill's "Wild West" ends its season Nov. 19 at Argenta, Ark., a suburb of Little Rock, where the show plays to avoid a \$500 hold-up on the license. The show will ship to Trenton, N. J., for the winter.

George Degnon, who has been excursion agent for three seasons, came to town last Monday on his way home to Newark, N. J. His season closed in Little Rock last Saturday, at which point Sam Feldler, manager of the No. 3 (opposition car) also ended his travels.

The Barnum & Bailey Show closes at Clarksdale, Miss., and ships to winter quarters at Bridgeport. The show will appear at Madison Square Garden in the spring.

The Sells-Floto will end its season at Sherman, Tex., Oct. 22, after the most exciting and bitter opposition fight in Texas the circus profession has ever known. The Hagenbeck-Wallace Show closes Oct. 24, at Trenton, Tenn., somewhat earlier than was at first intended. Al W. Martin joined the H-W Show in Atlanta.

RINGLINGS PAY TEXAS.

Austin, Oct. 6.

It becomes known that last week representatives of the Ringling Bros. reached an agreement with the State officials and upon payment of \$12,000 settled all differences which have existed in the matter of back licenses, both State and county.

This is the culmination of a fight which representatives of the Sells-Floto Show stirred up two seasons ago in Tammen's warfare against the Baraboo Bros. What with the present payment and expenses incident to contesting the claims the man from Denver has caused the Ringlings to part with a pretty penny to square things up.

CIRCUS LOSES TWO SHOWS.

Elkton, Md., Oct. 6.

The Frank A. Robbins circus was unable to reach here until 1 p. m. last Saturday, a defective car delaying the train, and the afternoon performance had to be called off.

The show also lost its night performance at Chestertown, owing to a big fire there on the evening the show was to have played. The circus men did efficient work at the fire.

CIRCUS WOMAN GUILTY.

Evansville, Oct. 6.

Mrs. Jennie Maler, who shot and killed James Simpson, whom she claimed was peeping into the woman's dressing tent on the day the Norris & Rowe Show opened its season here last April, was found guilty of manslaughter by a jury in Circuit Court, after deliberating six hours. A minority favored acquittal, but finally gave in to the majority.

A new trial is likely. Punishment may be a prison term of from two to twenty years, but under the Indiana laws a prisoner may be paroled after serving two years.

CIRCUS

FORMER CLOWN DIES.

Atlanta, Ga., Oct. 6.

Charles McClaslin, aged 59 years, a former circus clown, who cast aside the spangles and tinsel and shelved his grease paints to become an envoy of the Salvation Army, died last week at the headquarters of the industrial department in Atlanta.

McClaslin was a clown with Forepaugh and Sells Bros.' circus. Eight years ago when the show played here, he became a Salvation Army convert. A widow and two daughters, who live in Nashville, Tenn., survive. The remains were interred at Nashville.

NO TAX ON CHARITY.

Savannah, Ga., Oct. 6.

The Robinson circus will not have to pay any county tax when it shows here Oct. 26 under the auspices of the Savannah lodge of Elks. As it will be "for sweet charity's sake," the tax will be omitted on this occasion.

The county commissioners considered a petition from the Elks and on the ground that it will benefit the charity side of the county and city ledger, decided to let the circus come in free.

"TWO BILLS" IN FRISCO.

San Francisco, Oct. 6.

The "Two Bills' Wild West" opened yesterday, the start having been very favorable. No street parade was given.

The night attendance was about nine-tenths of capacity and the show was well received throughout. The western features scored big. Everything presented in Class A. Trappings and costumes noticeably fresh and clean.

The "Wild West" is here for five days. It secured a \$5 rate each performance as a license fee. That has evoked a large sized howl, but it came too late. The Board of Supervisors has been requested to consider the license subject for future cases.

Zack Miller (no relation of the Zack of Miller Bros.) who is doing cowboy tricks with the Mulhall "Wild West" show, had a hard fall from his horse during the night performance at Knoxville, Tenn., but escaped serious injury. In the pony express riding, his horse fell and pinned Miller underneath, Miller's back and shoulders being bruised.

Louis E. Cooke, general agent of the "Two Bills," is expected to arrive in Chicago the last of the current week where he will make headquarters for the present, going south occasionally to watch the advance.

H. E. Butler, for two seasons and part of this year a car manager for Buffalo and Pawnee Bill, is in Chicago, producing and booking vaudeville acts.

FOUR KILLED IN MELEE.

Augusta, Ga., Oct. 6.

Three negroes employed by the Hagenbeck-Wallace circus were arrested here Sunday morning for attempting to rob other employees. They had a fight on the circus train which resulted in the death of four people.

The circus paid off at Columbia the night before. Gambling on the train during its run to this point followed. About two in the morning the colored men started through the train on a robbery tour. The first victim resisted. A riot commenced. Paul A. Williams, a billing clerk of the Southern Railway, aboard the train at the time, was among those killed. The other dead men are negroes. J. C. Weekly of Columbia, also on the train, was injured.

The colored men under arrest are named Clark, Wilson and Gresham.

Fort Worth, Tex., Oct. 6.

D. C. Brink and Harry Salsberg, teamsters with the Sells-Floto circus, were injured when the brakes on one of the wagons refused to work, as the show was transferring from the lot to the railroad yards. The wagon ran into a telegraph pole. The men were taken to the Medical Hospital, where it was reported that they should be out in a few days.

BIG FAIR BILL.

The Brockton (Mass.) fair and horse show, booked by the Allen & Marryat agency, has for this week the following: Wormwood's Monkeys, Lunette Sisters, Sisters Erneste, Marriott Twins, La Maze and Tom, Gasch Sisters, Klutin's Dogs, Two Adonis, Flying Boises, Brown's Dogs, Merrill Troupe, White's Mules, Three Donalds, Schiavoni Troupe, Morrisini's Horses, Mlle. Martha, Three Ernests, Jack Driscoll, Johnny Nestor and Tom Breen, vocalists and announcers.

Graham White and his airship are a big feature, White receiving \$15,000.

James E. Hardy, the high wire performer, is quite ill at his home in Toronto, and was forced to cancel his engagement at the fair.

POSSIBLE EARLY CLOSING.

Word comes from authentic sources that the Wallace-Hagenbeck circus will cut its present season short, two weeks being lopped off the original route by B. E. Wallace. The circus is now touring the South where the extremely hot weather has been largely responsible for the cut in the Wallace-Hagenbeck itinerary.

A theatrical man, who has been in the business forty-six years, just returned from below the Mason and Dixie line, says that in all his travels he has never seen it so hot in that section.

Mr. Wallace's determination to close his season earlier means that the last stand will probably be played about Oct. 17.

Forepaugh-Sells Circus closes Nov. 23 at some stand in Mississippi.

BILLS NEXT WEEK.

NEW YORK.

HAMMERSTEIN'S.
Belle Blanche.
Bud Fisher.
Mason, Keeler & Co.
"Carnival of Roses."
Haines and Vidocq.
Gene Green.
Butler and Bassett.
Odell and Kinney.
Claude Rodee.

ORPHEUM.
McIntyre & Heath.
"On a House-top."
"Courtiers."
Hymack.
Albert Whelan.
Robert Demont Trio.
Ruby Raymond & Co.
Four Primroses.
Tom Waters.

COLONIAL.
Gus Edwards' "Song Review."
Mrs. Gardner Crane and Co.
Royal Colbriss.
Sebastian Merrill Co.

Maced & Bradford.
Lil Hawthorne.
Four Nesses.
Hawthorne and Burt.

ALHAMBRA.
Karno Company.
Bert Coote and Co.
George Newburn.
Liddle Cliff.
Hedges Bros. and Jacobson.
Barnes and Crawford.
Howard and North.
Malia and Bart.

BROWN.
Rigoletto Bros.
Jane Courthouse & Co.
Yorke and Adams.
Stewart.

Melville & Higgins.
Arlington Four.
(Others to fill.)

GREENPOINT.
Fanny Ward & Co.
"Rolfonians."
Rooney and Bent.
Bedini and Arthur.
Frank Fogarty.
Great Howard.
Avon Comedy Four.
Harry Fox and Millership Sisters.

FIFTH AVENUE.
Murphy, Nichols & Co.
Rose Royal and "Chesterfield."
Tom Nawn and Co.
Quinlan and Richards.
Harry Green.
Edwards Van and Tierney.
Mable McCane.
Ferry.
"Lady Betty."

AMERICAN.
Ross and Bowen.
Zigeunir Quartet.
Arvis.
"The Monkey's Paw."
McMahon and Chapelle.
Mason and Bart.
McLallen & Carson.
Jessie Broughton.
(Two to fill.)

FULTON.
"Cleopatra."
The Coopers.
Wish Wynne.
Wilfrid Clarke & Co.
Musical MacLarens.
Irwin and Herzog.
La Belle Nello.
Picari Troupe.
Nevels and Gordon.

CHICAGO.

MAJESTIC.
Sallie Fisher.
"School Boys and Girls."
Creasy and Dayne.
"Musical Suffragettes."
Martineti and Sylvester.
Clifford and Burke.
Graham's Manikins.
Howard and Ray.
"Roses of Kildare."
Donald Graham.

AMERICAN.
"Scrooge."
Fields and Lewis.
"Tulman Porter Malda."
The Sousoffs.
Sherman, DeForrest and Co.
Maud Hall Macy & Co.
Rivoli.
Josephine Sabel.
Willie Hale and Bro.

OMAHA.

AMERICAN.
George Primrose and Co.
Rice and Cohen.
Alva York.
Maxine and Bobby.
W. E. Whittle.
Harper Smith Trio.
Steve Bartel.
(One to fill.)

ORPHEUM.
Marion Murray and Co.
Imperial Musicians.
James Thornton.
Fanny Rice.
Pringle and Whiting.
Dunn-Redday Troupe.
Palfrey and Barton.

ST. LOUIS.

PRINCESS.
Julian Eltinge.
Caron and Herbert.
Byron and Langdon.
Eddie Foley.
Bertossi and Archangeli.
The Heros.
Gallardo.

COLUMBIA.
"Nightbirds."
Bernard and Weston.
Great Auroras.
Smith & Campbell.
Morrissey Sisters & Boys.
Dus and Percle.
Martin.
Fennell and Tyson.
Rio.

NEW ORLEANS.

AMERICAN.
"The Barnyard Rocco" (brid over).
Marie Lo's Pictures.
Sydney Grant.
Cartmell and Harris.
Zay Holland.

ORPHEUM.
Elita Proctor Otis and Co.

Nellie Nichols.
Grikolatti Ballet.
Taylor, Kranzman and White.
Zertho's Dogs.
Welch, Mealey and Montrose.
Fentelle and Valborg.

Fred Lindsay, the Australian whip, saved a man from drowning in England a few weeks ago. Fred admits he is a hero.

A pony boy, aged thirteen years, traveling with the Robbins' shows, was severely cut across the thighs by a desperate negro when the circus was playing Chestertown, Md. A lynching was threatened by the circus employes, but the negro was arrested and sentenced to the Maryland House of Correction for two years.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance In or Around
New York

Belle Blanche (New Act), Hammerstein's.
Bud Fisher, Hammerstein's.
Odell and Kinley, Hammerstein's.
Royal Colibris, Colonial.
Zigeunir Quartet, American.
Arvis, American.
Irwin and Herzog, Fulton.
Rose Royal and "Chesterfield," Fifth Avenue.
Quinlan and Richards, Fifth Avenue.
Mabel McCane, Fifth Avenue.
"Lady Betty," Fifth Avenue.

SMALL TIME.

Young Brothers and Veronica, Third Avenue.
Carlisle, Moore and Co., Royal, Brooklyn.
Charles Kingsley, Jones', Brooklyn.
Wm. Ramsdell and Ramsdell Sisters, Grand Street.
Firenzi Trio, Grand Street.

Five Auroras.
Bicyclists and Athletes.
15 Min.; Full Stage.
Majestic, Chicago.

This act, consisting of five men and an assistant, opened its fourth week in America Monday afternoon, closing a fine show. Those who remained (and these audiences are wont to largely absent themselves for the finishing act) witnessed one of the best cycling acts. It is said the act is Martin Beck's own selection. The early routine shows brief displays more or less familiar with wheel specialists, but before matters have progressed far the men develop a fine showing of acrobatics and head-and-hand balancing, which alone moves the act into a class of its own. In a three-high, the two top mounters play guitars while being wheeled rapidly around.

This act is duplicated as the understander rides one wheel, hands off, around. In a head-to-head three-high, the middle man standing on the shoulders of the bicyclist, a tune is played on bells strapped to legs and arms after the manner familiar in some acrobatic acts. There are many balancing displays, somersaults from two and three high, and a general melange of difficult work, leading up to a novelty finish. Upon a stanchion rigged in the centre of the stage a circular platform, about twice as wide as a safety wheel is long, is rigged to revolve. Under this, their necks and bodies resting in a contrivance much the same as is used in "Risley" work, four of the bicyclists pedal with their wheels in the air, the tires causing the platform to turn swiftly or slowly as needs be. Atop the platform the fifth man does "stunts," going through the wheel, riding hands free and other things; the finale shows the platform spinning and the top cyclist wheeling after a manner recalling the pony and revolving table of animal acts. The act is showy, effective and strong in every detail.

Walt.

James Young.
"Shakespeare In Tabloid Form."
15 Mins.; One (2); Two (18).
Fifth Avenue.

It does not seem to be a question of Mr. Young's histrionic ability or the manner in which he has staged the three scenes from as many of Shakespeare's plays; the question is whether vaudeville wants Shakespeare. Mr. Young offers an excuse beforehand for his intrusion into the field of the two-a-day endeavor, with his present offering, when in his opening speech he states that there are seven million students of Shakespeare in the various schools, academies and colleges in this country. He also promises that if vaudeville is kind to him, he will return again next season with a new repertoire. The three excerpts that Mr. Young offers are all serious. They are the opening scene from "Hamlet" on the battlements of Elsinore Castle where the "Melancholy Dane" first sees the vision of his father's spirit; a scene from "The Merchant of Venice," where Shylock defends the actions of himself and his race before a jeering crowd on the Rialto; and the Forum scene from Julius Caesar, where Marc Anthony delivers the famous oration. In the selection of these three scenes, all requiring studied effort on the part of the delineator, Mr. Young has made his first mistake, as far as vaudeville is concerned. Had he shown his versatility by presenting a scene from one of the comedies he would have fared much better than he did, but, as it was, his characterizations were heartily applauded. There is a special drop for each scene, all being hung in "two," and special wood wings. The first character that Mr. Young attempts is that of Hamlet. Although he is not in appearance the generally accepted Dane, his reading is very good indeed. At the close of the scene where he waves off his friends who would follow, he reaches totally unexpected dramatic heights. His Shylock is not nearly so good and the less said the better. As Mark Anthony he makes a dramatic appeal in voice and mannerism that no "mob" could resist. In making the changes for the various scenes Mr. Young does not cause stage waits of any great length. He is an actor of proven worth and with a comedy scene interspersed with the present offering, there seems no reason but that vaudeville will accept him and his delineations.

Fred.

Barrows and Milo.
Equilibrists.
10 Mins.; Full Stage.
Small Time.

Displaying powerful muscular development, two men have a hand balancing routine that is not overdone. More feats and working much faster would enhance the value of the act. Some good "lifts," one-arm and otherwise, are made. The hand-to-hand leap by the lighter of the team over four chairs to the upstretched palms of the other is the finish. The act looks good enough for the bigger houses.

John Lawson and Co. (4).
"The Monkey's Paw" (Dramatic).
37 Mins.; Full Stage (Special Set).
American.

Although the authors of "The Monkey's Paw" may not have written the piece for vaudeville, they aimed for a big, strong, thrilling finale—one which would bring the audience to its toes, and send them back into their seats with a shudder at the denouement. However that may be, as played at the American Monday evening, for its first American appearance, the big scene missed fire somehow. Granting that perhaps the players did not move with their accustomed smoothness through the newness of the country and stage, it cannot be gotten away from that "The Monkey's Paw" as presented by John Lawson and his very capable company holds a far greater thrill at the conclusion of the second period than at the finale. And after that has all been said and done, the piece is not a proper one in a vaudeville show. It brings forward a phase of life where misery is heaped onto misery—perhaps privation, from the story. Mr. Lawson is the well known melodramatic actor of the English music hall stage. As the father in the sketch he gives a creditable performance, neither brilliant nor dull, merely an even showing. His principal support is Lucille Sidney as the wife, and about the same record was left by her, though Miss Sidney did leave a mark with her one wild shriek when she discovered that her husband had secured his wish for two hundred pounds through the accidental death of her son. The piece runs nearly forty minutes. It is in one setting, the time being divided into three scenes or periods through the dropping of the curtain. The program names these periods "Three Lights," calling them respectively "The Storm" (at night) "Sunshine and Shadow" (morning), and "All Black" (one week later). The setting of a combination dining and sitting room of a country house is perfect, and the best thing in the act. The lights for the morning were poorly worked, and it seemed the waits were too long between each period. Though the setting was made to the footlights, the first wait was unquestionably over long; just as much so as the orchestra was mistaken in playing "Yum Yum Tree" for an overture to cover it, knowing what was to follow. W. W. Jacobs and Louis N. Parker, each a writer of note, built this piece, placing an overdose of talk and time before the real action starts. This it does when an old-soldier gives the father a dried up monkey's paw, inherited from a magician who claimed it would bear three wishes for three different people. Two have used up their share. The father as the third and last wishes that he shall receive the two hundred pounds owing on his mortgaged home. An only son, employed in the electric lighting plant, while telling his fellow men at the works the same night about the paw and his father's wish, becomes entangled with the machinery, bringing about his death. A messenger the next morning informs the parents, stating that he has the two hundred pounds as an offering from the firm. A week later, while the old folks are

Billy Gaston and Isabelle D'Armond.
Singing, Talking and Dancing.
20 Mins.; One (5); Four (12);
One (8).
Fifth Avenue.

Offering a merry hodge-podge of jingles and nonsense, a clever comedian and dancer and a pretty little girl with a "cute" voice, Billy Gaston and Isabelle D'Armond managed very well in one of the best positions on the bill at the Fifth Avenue this week. Gaston was in evening clothes. Miss D'Armond wore three pretty little costumes. The opening is in "one" with Gaston doing a little talking. Miss D'Armond comes on in a little white lingerie dress that makes her appear about twelve years of age. She has come to have her voice tried. In "four" (parlor) the two manage to secure quite a bit of comedy from the singing of "Call Me Up Some Rainy Afternoon," followed by Gaston reciting his farewell to his last dollar, called "Good-Bye Bill." Miss D'Armond in the meantime having changed to tights sings a verse and chorus of "Lazy Rag," the accompaniment of which is played by Gaston, she in turn sitting at the piano and playing while he sings the second verse and chorus, both playing and singing the final chorus. And then come the "Bits From Broadway Productions," including a song and dance from "The Dollar Princess" and dance that is more or less a burlesque of "The Apache." The close in "one" consists of patter and a song and a dance. Some laughter is begotten by the pair taking turns at wheeling each other across the stage on a hand truck, Miss D'Armond singing something about throwing kisses away and presents handfuls of the candy variety to the audience. It is a pleasing offering of its kind, quite similar in general frame-up to the act formerly presented by Mr. Gaston and Ethel Green and it scored one of the genuine applause hits of the evening and only shared top-honors with the quartet on the bill.

Fred.

bemoaning the loss of their boy, the wife recalls that two wishes are yet unused. She forces the father to wish that their son may come to life. After a rather lengthy pause, a heavy knock is heard at the door. This is the anti-climax which misses, possibly through the playing. The mother fumbles at the door; it will not open. She shouts her son is there, when the old man, mumbling it is against the will of God, takes the third wish by asking that his son be returned to his grave. Upon the mother flinging the door open, nothing is seen without. In England they say a ghostly figure appeared at the opening. This would not have been of aid here. To have gripped the house, a breathed "Mother!" from the other side might have helped wonderfully, but it is difficult to force the intensity of the moment if it does not come naturally. At any rate Americans are quite too skeptical about the uncanny, and too practical for the supernatural. While "A Monkey's Paw" will cause a creep, it is doubtful if it will do aught else over here—even to making talk. And it sure does hit a regular show below the belt.

Stine.

Fred Karno Co (14).
"The Wow Wows" (Comedy).
 29 Mins.; Full Stage; One; Full Stage (Special Set and Drops).
 Colonial.

A Karno Company that talks seemed to hit the Colonial audience as a bit queer. Having seen the "Music Hall," "Slums" and "Dandy Thieves," it is but natural that American audiences should expect only pantomime from a Karno group. Anyone familiar with London music halls at all will not be surprised, for most of the Karno productions over there depend to some extent upon dialog. "The Wow Wows" is the real English type of Karno act, with the red nose comic in the fore, and the proceedings built around him. Laid in three scenes the act consists merely of a burlesque on a secret society initiation. To "get even" on the "tightwad" of a summer camp, the rest of the bunch frame up a phony secret society into which they initiate M. Neverloosen. Charles Chaplin is the "mark," and chief comedian. Chaplin is typically English, the sort of comedian that the American audiences seem to like, although unaccustomed to. His manner is quiet and easy and he goes about his work in a devil-may-care manner, in direct contrast to the twenty-minutes-from-a-cemetery make-up he employs. The make-up and manner in themselves are funny. That is what will have to carry "The Wow Wows" over, if it goes that way. Chaplin will do all right for America, but it is too bad that he didn't first appear in New York with something with more in it than this piece. The company amounts to little, because there is little for them to do. Dialog at the opening doesn't amount to anything and at intervals during the piece there are talky places which drag the time when Champlin does not occupy the center of the stage. In the last scene—initiating chamber—there are one or two funny bits of business. Three women in the act are not needed. One has a scene with the comedian; the others simply walk on and off a couple of times. The genuine fun in "The Wow Wows" is not quite enough to stand off the half hour of running time. The act can be fixed up by interjecting more speed, and cutting the unnecessary talk. The Colonial audience laughed at the show Monday night, but not enough. An act of this sort, erected solely for comedy should register a bigger percentage of laughs.

Dash.

Budd and Clare.
Musical Comedians.
 15 Mins.; Full (Interior).
 Manhattan.

The men do not rely on their music, numbers on the accordion and a one-stringed fiddle being a secondary consideration. It is their comedy that hits. One is in eccentric makeup and is the "big noise." His hobble skirt burlesque was a "riot" at the Manhattan. The lines throughout provoked much laughter. Budd and Clare should keep working overtime.

B. A. Rolfe's "Courtiers" (12).
Musical.
 25 Mins.; Full Stage (Special Set).
 Colonial.

"The Courtiers" might be considered a remade "Colonial Septet." The Colonial idea in dressing and stage setting is carried out, and most of the music is of the brass variety. The setting, also of the old Colonial period, is very pretty. The dressing of the period is very picturesque and always pleasing to an audience. The trouble with the arrangement for proper "atmosphere" is the music. With one or two exceptions the melodies played were never heard in Colonial days. Vaudeville is not a stickler, however, on that sort of detail. Besides the instrumental music, a tenor and soprano, aid materially. There is too much of the comic opera duet thing, and once in a while the irate parent (baritone) breaks in. All that is then needed is the villagers. The singing is pleasing, but the selections combined with the instrumental numbers, give too much of one variety. String instruments are used in a "Mme. Sherry"—"Tales of Hoffman" combination, the best rendered. More of the strings and less of the brass would improve. As a finish the brasses are brought out strongly to play the national anthems of several countries, with the soloists standing forth leading the red fire. "Star Spangled Banner" is the finish naturally. Someone with misgivings, perhaps, arranged a series of shots and cannon reports off stage just to clinch it. It did the work "The Courtiers" received no less than six curtains Monday night. It is a pretty act, nicely put on, with good music. It has no novelty, is nothing new for vaudeville, and will draw no business.

Dash.

Les Sousloffs.
Dancers.
 8 Min.; Full Stage.
 American, Chicago.

Programed as the "dancing, whirling Parisian sensation," the man and woman in this act made good their claims Monday evening by showing an extraordinary amount of vivacity, grace and suppleness in putting over an act chockful of great work. They made their American debut at the American, Omaha, last week, it is said. Although the running time is brief, every second is alive with action; class, speed and efficiency, making the act a conspicuously brilliant showing. Their "whirlwind" dancing is cyclonic, their contortions the extreme of suppleness and in pirouettes they whirl like lightning. Individually there may be those who can outdance either the man or the woman, but it is doubtful if vaudeville can show their equal in team work. The musicians had difficulty in negotiating the music Monday night. This seemed to put the dancers out of temper. Some one must have taken sides with the house leader, for the dancers were denied a curtain on applause that has been known to send the drop up and down a half dozen times. They were much appreciated by those in front.

Wall.

Johnson Clarke.
"The Squire and the Precocious Yoke" (Ventriloquist).
 14 mins.; Full Stage (Special Set: Woodland).
 American.

Entering America as an English ventriloquist, Johnson Clarke at the American this week displays an act with a single "dummy" that smacked in work, style and enunciation of Arthur Prince's, Coram's and Tom Edwards. A semi-recitation at the close entitled "Rabbit Jack" gave Mr. Johnson, who had been much appreciated by the audience throughout his turn, an excellent applause finish, the house recalling him for several bows. As an attraction, Mr. Clarke should have been further down on the American program this week than "No. 3." He would have been of more value in a later position on the bill. There is some dialog about a lion hunt that is amusing, Mr. Clarke appearing on the wood scene as a hunter. In speech the "dummy" resembles Tom McNaughton's voice quite remarkably. In entering as a hunter, the ventriloquist finds his figure seated on a fence, about midway between the footlights and the rear wall. Working this far up stage aids Clarke in disguising that he has little control over the necessary muscles in simulating voice throwing at all. A very presentable young man, he manages to carry out the illusion rather well under the circumstances, and will do in a way over here, having a lot of clever chaps to follow in that line, especially Prince—as the one and first ventriloquist with a single figure who has firmly established himself on this side.

Sime.

Herbert Kelcey and Effie Shannon.
"Bearding the Lion" (Dramatic).
 15 Min.; Full Stage (Interior).
 Majestic, Chicago.

James Clarence Harvey has carried out a rather unique idea for a sketch in a clever manner. Mr. Kelcey's share in the proceedings amounts to very little more than "feeding" what is really a monolog for Miss Shannon. Kelcey is a theatrical manager, about to produce a play. Miss Shannon is an actress seeking opportunity to prove that she is as great as she believes herself to be. To the office of the showman comes the actress. There by a clever demonstration of emotional powers she convinces the producer. In the early passages Miss Shannon displays versatility in a light comedy way, before turning to the heavy work. Kelcey and Shannon were headlined, presumably on the ground of their "big names," but as often happens in such cases the other acts on the bill contributed the real entertainment value; for the sketch at best is but an excuse to present the individuals.

Wall.

James J. Morton did not open at the American this week, objecting to the display of his name on the billing matter. Cliff Gordon substituted. Irwin and Herzog, a new turn from the West, also billed at the house, cancelled through illness. They play the Fulton, Brooklyn, next week.

Elizabeth Kennedy & Co. (2).
"Two Women" (Drama).
 15 Mins.; Four (Parlor).
 Fifth Avenue (Oct. 2).

The story of two women is a poorly written one, trite and forced in its attempted character drawing. This by itself renders the sketch unfit for anything but the small time. Even there the finale may bring forth geying. The finish is palpable and is suggested by incidents leading to what should be the "big scene," that of one woman choking another. But the bit doesn't carry, at least it did not as played by Elizabeth Kennedy and her company at the Fifth Avenue last Sunday evening. Miss Kennedy attempts a sort of "alum" girl-mother, who has lost her husband and her child. The latter was taken away by "the society." The girl blames a society woman, who, in pushing upwards on the social ladder, has taken upon herself the uplifting of the lowly. The society woman was played by an imposing looking actress, who did quite well until the big moment, when she too flopped. Miss Kennedy failed to grasp her role at all. "Two Women" is a Valerie Bergere production, the second presented at the Fifth Avenue to "try out" the same day. "Love Germ" was given at the matinee.

Sime.

Ellis-Nowlin Co. (10).
"Fun in a Fire House" (Acrobatic Comedy).
 12 Mins.; Full Stage, One and Full Stage (two Special Sets).
 Majestic, Chicago.

For the purpose of adding comedy to the bill the Ellis-Nowlin Co. stepped in Tuesday afternoon, taking seventh program position. The new act came into town in excellent working order. Its knockabout acrobatics, tumbling, dancing, falling and general "rough house" provoked a continual uproar of laughter and applause. The first scene represents the interior of a fire house with the members of the "rube" department disporting themselves. There are two "prop" horses, the front and hind legs joining in the dances. An alarm of fire shifts the scene before a drop in "one" where a comedy fire run holds the stage until a second set is made. The draw off shows a burning house with a trick porch, whereon the balance of the fun enters. Burlesque rescues, tumbles and falls, dummies flying through the air, and a melange of slam-bang stuff completes the act, with the horses and everybody in a heap on the stage, the porch breaking away.

Wall.

Lillian Sisters.
Musical and Singing.
 15 Mins.; Three.
 Small Time.

A dainty appearing turn. The girls make a mistake by attempting to sing. They should confine their efforts solely to the violin and piano; if a song or two must be retained, they should sing while at the piano, and under no circumstances work on the apron. With the right material the turn would be a good opener for big time.

Fred.

Jessie Broughton and Dennis Creedon.
Musical.
11 Mins.; Two.
American.

Jessie Broughton and Dennis Creedon, two English people, are another instance of misplaced booking which seems to be occurring frequently with foreign acts appearing over here of late on the Morris Circuit. Miss Broughton is a pretty girl with a cultured contralto voice. She plays her own accompaniments, also those for Dennis Creedon, a fine tenor who looks manly, and can also play the violin. But the act is not for American vaudeville. To commence to reach success in an at all satisfactory measure over here, this couple should have had a sketch for an introduction to their classy music. With that, however, it is doubtful. The rage of "rag" is too strong. For the concert or lyric stage, Miss Broughton and Mr. Creedon would be distinct acquisitions. In vaudeville they will gain applause—and pass away. There is an act that cannot attain popularity, nor does it reflect any credit upon the agent who "picked it" for the Morris time. He should have known better.

Time.

Jack Lee.
Singing.
8 Mins.; One.
Small Time.

"A rathskeller single" might aptly define this act. Lee has a rather fair voice and sings four numbers, "Italian Rag," "Whooping Cough," "Thomas-shesky" and "Loving Joe." He is just a fair turn for "small time."

Fred.

Haskell and Renaud.
Singing and Dancing.
10 Mins.; One.
Small Time.

Carrying excellent wardrobe, the man first wears a Prince Albert coat and later appears in evening clothes. The woman makes two changes. The big hat she wears in the opening number contrasts unfavorably with her slender build. A smaller hat would help. She dances acceptably. The man has a fair voice. The woman introduces "Take Me With You, Cutey, But Forget to Bring Me Back," making overtures to different men in the audience. The turn should find plenty of time in the smaller houses. A sort of "Apache-Merry Widow" dance, with the girl wearing a mirror dress after the fashion of Gladys Vance and Mindell Kingston, under the spotlight, closes the act, which pleased.

Duke and But.
Sharps shooting and Lasso Whirling.
13 Mins.; Full Stage.
Small Time.

Two men, in cowboy regalia, offer knife throwing, target shooting and lasso whirling. The taller does the shooting, but his repertory has nothing unusual. The shorter plus his partner to a board with sharp-pointed knives. His lariat routine shows mastery of an unusually long lasso at the close. The lariat saves the act. The men may be depended upon to furnish the smaller houses with a novelty.

Belle Baker.
Songs.
17 Min.; One.
Majestic, Chicago.

Sophie Tucker with the lid on; that's Belle Baker. In face and form she is a distinct reminder of the rollicking Sophie, but in style she vastly tones down although still recalling in many particulars the only person in vaudeville with whom she is to be compared. Miss Baker has a voice noticeable more because of its power than anything else. Everything she sings is carried in much the same pitch of voice and volume of sound. She opened with "Yum Yum Tree," seconded with an Italian song, came back for a "Yiddish" lament, and wound up with a "coon" ditty. Each offering was accomplished better than its predecessor and the applause built up as values progressed. Wherever Belle came from she will be missed, and wherever she goes will be welcome, for she is a live wire.

Walt.

Six Kirksmith Sisters.
Musicians and Singers.
20 Mins.; Full Stage and "One."
Small Time, Chicago.

When these girls appeared first as a vaudeville "company" last week at the Jullian they created more comment among the "wise ones" than any act disclosed on the 10-20 circuits has done in months. Three of the girls played the Orpheum time before retreating to lyceum work, from whence they just came. The other three are new to variety. The act in its present form is suited only to small time, but in that class of houses, if they are content to stay, they should readily be booked. For the better class of theatres it will be necessary to switch the act into "big time" form. All the girls need is the advice of a good stage director, a change in costuming and a general brightening up of many little details, now lacking, but essential to "style and class" in big vaudeville bills. The dressing should be either uniform or entirely unlike for each girl. Regardless of defects, the act will create discussion and please any small time audience. They all have talent and are sufficiently expert as musicians to pass as finished performers on the best bills, when their act is ready for presentation there.

Walt.

Sevillo and Piffo.
Heavyweight Juggling.
9 Mins.; Four.
Small Time.

Sevillo and Piffo are presenting an act reminding somewhat of Paul Conchas'. In this case the assistant (comedian) is included on the billing. While the stage set is similar to Conchas', the routine and the paraphernalia used are different, being of lighter material. The opening is light balancing; then comes juggling of cannon balls. The finish is the placing of a small cannon on a spring board, and catching it on the back of the neck. The comedy consists of burlesquing the straight tricks. The act will not reach beyond the "small time."

Fred.

Burke's Musical Dogs.
12 Mins.; Full Stage.
American.

The dependence in the animal turn, called "Burke's Musical Dogs," is the playing of bells, upon strings, by a shepherd, as a solo and all the several animals for a finale. Cowbells and sleigh bells are used. Previously, however, Burke has his animals going through some of the more difficult tricks in dog training. Opening the program at the American Monday evening, when few were present, the act was liked, the finish scoring. Just now Mr. Burke has an excellent number for the big small time. If the trainer wants to develop his turn for the larger houses as an attractive act, he must acquire the finish in work and person which other trainers have found necessary to send their acts over with. It appears that this is all that Burke lacks.

Time.

Rose Marston and Co. (2).
Comedy Sketch.
25 Mins.; Four.
Small Time.

A comedy sketch that at present is too lengthy; with judicious cutting it might be a big laugh. The theme is not new, the old story of the "double life," a reformer who likes to occasionally "buck the tiger," his wife disguised in male attire follows him to a gambling house, which is raided while they are there. The wife aids the husband to escape, she holding a policeman while the husband assaults him, all printed in the morning papers of the next day. The complications arising the morning after are amusing and highly laughable. The offering is a very good one for small time.

Fred.

Pierson and Garfield.
Singing and Talking.
15 Mins.; One.
Small Time.

This pair have a melange entitled "That's What They All Do." It is composed of singing, dancing, burlesque melodrama and talking. Both appear in the opening in sack suits, changing to evening clothes. The turn is a good one for the "pop" houses. It draws quite a few laughs.

Fred.

Du Bois and Co.
Magic.
13 Mins.; Four (4); Two (6);
Four (3).
Small Time.

While pleasant and entertaining of its sort, the finish of Du Bois' offering is not strong enough to send him off with much applause. The opening cabinet trick might work better in the closing position. It is one that has not been generally seen on the "small time." His work in "two" is where he offers comedy, quite legitimate. Du Bois says he will perform a number of parlor tricks and then expose them. Instead he further mystifies them by doubling on his tricks. This is a good showy act for small time.

Fred.

Arims and Co. (2).
"The Newsboy's Dream." (Comedy).
18 Mins.; Four (Exterior; Special).
Small Time.

This act was "tried out" before a "small time" audience with satisfactory results, although it is doubtful if the offering would receive the same reception in the bigger houses. Two newsboys, one a Hebrew, are living in a huge drygoods box near a big wall. They have much foolish talk and "stall" around until a beautifully dressed woman comes along. She has lost her carriage. To the boys she is the "Lady Bountiful" of their dreams, giving them a "ten-spot" to buy food. Handing one of the boys a twenty-dollar bill, she leaves her card. Just then her carriage shows up and she departs, leaving the "kids" pinching themselves to make sure they are awake. The piece lacks finesse and "big time" material. There is too much explanation, little action and not enough comedy to raise it above the "small time" range. The "newsies" are capable, with little to do.

OUT OF TOWN

Gene Hughes and Co. (2).
"Cartright You're Allright" (Comedy).
23 Mins.; Full Stage.
Young's Pier, Atlantic City.

Gene Hughes well known in vaudeville, appearing with his wife in several amusing comedies, opened here Monday in another act fully up to the standard of his previous successes. William Cartright (Mr. Hughes) a clubman and sport is sonorously snoring on the couch, when his wife (Mattie Choate) awakens him and upbraids him because of his devotion to his club in preference to herself. He makes amends by promising to remain at home a fortnight. While she is changing her dress Bill Hicks, a huckster (J. J. Hyland) arrives with a note from one of his pals, telling of a twenty-round boxing go and inviting him to attend. He bribes Hicks, who can snore with a vengeance, to lie in his bed and snore whenever his wife comes near. Cartright complains of a headache but slips out instead of going to bed. She discovers the deception and bribes Hicks to stick it out. Cartright soon returns, the fight having been a fiasco. His explanations fall flat, Hicks proving a checkmate. Cartright is forgiven, but has to deliver his latch key while Hicks collects the "change" two ways and departs.

I. B. Pulaski.

Emile Subers.
Monolog.
11 Mins.; One.
Young's Pier, Atlantic City.

Emile Subers formerly did a black-face monolog and last year was of Subers, Coakley and McBride, who had an act called "The Darktown Minstrels." In the present offering he has a new line of talk which he handles easily and puts over in good shape. Two songs are used, "If That's Love, Please Hate Me" pleasing. Mr. Subers has an offering which should shape up into a first-class single.

I. B. Pulaski.

THE DEACON AND THE LADY.

While the title is a misnomer of the piece written by George Totten Smith, that doesn't stand against the show. It was first presented in New York at the New York theatre Monday evening. Alfred E. Aarons and Louis F. Werba presented; Mr. Aarons, the program said, produced it. Mr. Aarons did very well, for through his production he helped to cover up the shortcomings of the story and the dialog.

"The Deacon and the Lady" has good action, brought about mostly by the interpolated dancing, comedy and talk. When this isn't there to speed the playing along, numbers are handy. When the players are involved with the dialog from the manuscript the show isn't even interesting, for the story is light, about a Frenchwoman who attempts to have a farmer sell a piece of copper land in Montana to her brother. The son of the farmer discovers at the final moment, made foolishly melodramatic, that the copper is there, so the father doesn't sell the land, but consents the boy shall marry the girl.

It seemed a sacrifice that a capable singing comedian such as P. O'Malley Jennings is, should have been the one to suffer mostly by following the book. Playing a "silly ass" Englishman, Mr. Jennings was buried by words and actions invented by authors many years ago. His one number, "I Want a Wife," was conveniently put on. In his single opportunity of leaving the manuscript Jennings took the laughs away from Ed. Wynn, with whom he worked in the bit.

It was going some Monday evening for any one to take anything from Mr. Wynn. He grabbed off everything in the first of the two acts that pretended to comedy. In doing so he left Harry Kelly, the featured star, in the rear. Mr. Kelly is playing Deacon Flood, in his grotesque rural Irish make-up, without dialect or brogue.

The show seems to have been turned over to Mr. Wynn among the men, or there was little written for the leading part. Often Mr. Kelly was absent from the stage for long stretches. In the last act, he did not appear for nearly thirty minutes after the curtain went up. Then he had little to do. His opportunities were so few during the evening that apparently some one arranged that he and Clare Palmer should have an "imaginary meal" scene all to themselves. It was all Kelly's. It should have been old—even for Broadway—just as old almost as the bit the waiter did when he exploded a paper bag to simulate the popping of a champagne cork.

The first act lies between Wynn's comedy and Mayme Gehrue's dancing, with the music away in the distance. The second act picks up on music and numbers, leaving the comedy where the music was before. This averages up a fair, entertaining show, but whether a "\$2" one is problematical, at \$1 or \$1.50, preferably the former, the offering might be acceptable.

Miss Gehrue "cleaned up." All the subreps on Broadway cannot display one-half the dance steps that Mayme did Monday night. The audience forc-

ed her to so many encores that finally she was on the verge of inventing new steps to prevent repetition. It was her first, after leading "Modest Mazie" (added for her) that started the noise wave for Mayme, and it never stopped for anything she did after that.

Wynn had a good song in "Who's Your Hoosier Friend." He did the best with his vaudeville specialty, that of telling simple jokes funnily. As Mr. Wynn was quite particular about Eddie Foy using any of this matter in "Up and Down Broadway," perhaps Wynn will recollect that "How Do You Do?" quite often said was brought forward by Clayton White, just as Johnnie Stanley first led himself off the stage by the coat lapel, another present bit of Wynn's. Wynn is a funny fellow for a little while, but yet to prove himself a two-hour comedian. His comedy doesn't seem to have wide enough range for that.

Fletcher Norton as the "straight" did extraordinarily well for a tenor. He is a clean looking fellow, and gave lots of life to "The French Flip Flop," one of the real good numbers. Miss Palmer had several songs. Each was applauded over muchly. It sounded suspicious, especially with "Tiger Love," and appeared as though a number of encores had been provided in advance for which the applause was held up until these had been exhausted. Miss Palmer gave a first rate performance of a French girl, was in good voice, but her part held little besides the songs. Eva Fallon is another young woman with nothing but songs, singing the majority with Mr. Norton, their duet, "I Love You Every Hour," coming too far down in the last act. In the first act Miss Fallon had "Naughty Boy" to handle, but it is not in her class nor built for her voice, which best displayed itself afterwards in "Dreams," at the opening of the second act, a cafe scene. Madelyn Marshall, as a "Sis Hopkins" passed along.

"What An Awful Scandal" sung by four principals fell overboard through the lyrics and lack of action, while "I Must Find Some One," a double sextet number, became a riot. It was as close to "Tell Me Pretty Maiden" as any one could get. A lack of originality in the score injured the musical side of the show. Miss Palmer sang an interpolated song in the first act that was worth the encores it brought, but the melody had been used before.

Miss Gehrue had a "scarecrow" number in which a "loose" dance would have fitted nicely, and sang "Hottentot Honeymoon" near the closing of the late show. She might have saved some of her steps for this song.

Mr. Kelly had no singing by himself. He drew laughs while on the stage, but they were not boisterous. It may have been that his character was familiar to Broadwayites. Wynn's was not. In the second act Mr. Wynn wore evening dress, without his lightning change panama, and then he wasn't so funny, so the hat gets some credit.

The production ranks fairly on clothes, though no change was made

"THE SLIM PRINCESS."

Chicago, Oct. 6.

During the past weeks our very best people have been flocking to and filling the Studebaker where Chas. Dillingham is presenting Elsie Janis as the star of an organization interpreting "The Slim Princess." Last Saturday night every seat was occupied and the manner in which the entertainment was received indicated that our very best people are content in paying \$2 for a beautiful scenic mounting, the sight of some pretty clothes and a performance which, at its best, is but mildly diverting.

Polite and affable the audience gave deferential approval to most of the numbers, laughed discreetly at the comedy and finally rose to an outburst of real enthusiasm when Miss Janis introduced her impersonations. So marked was the contrast between the applause which followed the imitations of Ethel Barrymore, Anna Held, Eddie Foy and Harry Lauder, that the earlier demonstrations were as ripples in comparison. The "Impressions" were introduced by Miss Janis within three minutes of the last curtain, the four characters being introduced to sing the chorus of "What An Awful Chance to Take," a number which the mimic had just previously led. It was clear that the specialty was advisedly retained for introduction late in the show, for in earlier position there would have been nothing left to wait for.

Geo. Ade's story of the same name has been drawn upon by Henry Blossom for the book and Leslie Stuart has provided the music for Blossom's lyrics. In brief the tale is one of fat ladies and thin. In that part of Turkey where the first act takes place "the fatter the prettier" is the marriage maxim. Miss Janis plays the role of a girl who is so thin she looks good to no one but a venturesome American (Geo. Parsons), who hops over the garden wall and into her affections.

The second act shows the exterior of the Chevy Chase Golf Clubhouse near Washington and the third act is set in the reception room of the English embassy. By a simple process, the American chap meets the slim princess and marries her directly after the imitations.

Mr. Dillingham styles the performance "comic opera." It is a musical comedy just as pure as it is simple. The vocal score carries no part of the plot, but songs and girls are introduced exactly as they are wont to be in confessed musical shows. The costuming is attractive, particularly in the Oriental opportunities the first act

by the show girls in the second act, nor did anyone wear new dresses as often as Miss Gehrue. Miss Palmer had on a handsome gown and kept it on, the only one worn by her in that act. The girls behind Jennings in his number returned to back up Wynn in the same dresses.

The bulldog which carried a pipe in its mouth with Jennings at his first entrance secured a laugh all for himself, and should have been with Mr. Jennings all through the performance.

Simé.

presents. The two last acts admit of nothing uncommon in the wardrobe line, but the costumes worn are of fine material, in keeping with the atmosphere and locale of the action.

The eye is most pleased with the golf-club setting. This is a beautiful example of scene painting. The two other sets are ample, but there is no requirement for extravagance in detail.

The bill of particulars omits the musical specifications; hence it can only be said that there were several interludes which introduced the numerous, good looking and well groomed choristers. As for the music itself Stuart has not equalled himself when his other compositions are considered. Agreeable enough to be sure, are all the selections but there is not one which lingers or is apt to get far among the cafes and other places.

Sam Collins is called upon to shoulder the burden of comedy and gets away creditably. He is still somewhat metallic in method, but puts in enough tumbling about to get laughs in spite of his lines and opportunities. He has an original idea in comedy costuming for his golf suit; and also secures whole lot of laughs all in a bunch through some clever business with a bunch of golf sticks. He also has another sartorial idea wearing an evening hat on his head in a drawing room. He exacts all the comedy there is from his role, and even stretches his chances to interject merriment into the proceedings.

Without Collins and Miss Janis there would not be much to the show. Harry Plicer carries a juvenile role with just a little too much self-consciousness to make it wholly agreeable. He seems to be utterly devoid of a humorous sense and makes his best bid for favor in a dance which follows a song he has by himself, and again later when in action with Miss Janis.

Julia Frary is to be commended for a fine performance as the "fat princess," although she must not be understood as representing an extreme of stoutness. Miss Frary has a fine figure, a graceful bearing and in voice and manner is a distinct aid to entertainment. William Pruett is the Turkish Prince of blustering demeanor. His fine voice builds up the musical section wonderfully. George Parsons makes his American an entirely possible type at home and abroad, playing with spirit and dash.

Ralph Nairn assists the comedy as the British Consul whose wife (Kate Wingfield) furnishes an excellent foil for his lines and business. But after commending everything and everybody as far as merit warrants, the fact remains that there is little better than mild entertainment in "The Slim Princess." Miss Janis is graceful and evidently anxious to further the good work as much as her chances and abilities will permit, but even she fails to convince or be anything more than graceful and fair to look upon. In her imitations, of course, she comes into her own and in a twinkling lethargy is changed to interest. The performance is saved from being almost spiritless in that one period of unquestioned cleverness. Walt.

COLONIAL.

(Estimated Cost of Show \$3,275).

Three acts using more than one hundred minutes make the show at the Colonial pretty much dragged out. It happens frequently over here. The acts individually score, but placing them together returns a poor performance. Lack of comedy is another reason this week.

Mack and Marcus were programed to open the performance but were not on hand. Charles De Camo and Dog deputized. The act was given too much time, which resulted in a slow start, from which the bill never recovered. De Camo's act is all right, well presented, with a good dog that goes through his routine nicely, but all the tricks have been seen before. The act might have had ten minutes; it used seventeen.

The Three Leightons followed, in second position, and did not start anything for the first few minutes, until they landed in "one" with singing and dancing, when the eccentric dance of the bellboy and the good harmony of the other two pulled them through a big winner. The boys have need of a change in the opening. A general brushing up and refreshing would bolster up that first part, bringing it up to the standard of the finish.

Hymack reappears on this side. The act remains without alteration. The rapid changing of gloves, neckties, handkerchiefs and collars, topped off by a complete change at the finish mystified the audience.

Wilbur Mack and Nellie Walker did only fairly on "No. 4." The act affords good light entertainment, but the spot in this week's Colonial bill demanded something more weighty. The bill had been quiet up to then. New material is needed by the pair. "Fly stuff" gets about quickly, and once over the circuit makes it old. Miss Walker was Mr. Mack's best audience. She laughs so much, it gives the impression of affectedness. "The Courtiers" (New Act) closed the first half.

Albert Whelan, shifted from next to closing, opened the second part. He did very big although what went before on the program did not help him any. Whelan has picked up several new bits since he last showed in New York. One with the orchestra is particularly clever and went tremendous. The imitations have wisely been laid aside. Whelan doesn't need them. The "Slide Trombone" song and the whistling entrance and exit are all that remain of Whelan's former specialty. New material and quickly shifting from one thing to another have made a place in the front rank in American vaudeville for Whelan.

The Rigoletto Twins worked thirty-eight minutes, really a short time when their routine is figured. Opening with a musical specialty the brothers go into club juggling, magic, illusions, hand-to-hand balancing, poses and aerial gymnastics. The brothers could take anyone of their specialties and with a little working, be able to place it on the big time as an act in itself.

Karno's Company in "The Wow Wows" (New Acts) closed the show.

Dash.

AMERICAN.

(Estimated Cost of Show, \$3,500.)

The American has a new English sketch at the head this week, and it is likely looked forward to as a drawing card. It didn't draw Monday, nor did anything else in the bill apparently. Though the night performance was on the eve of the Hebrew holidays, the attendance was light even with that considered.

"The Monkey's Paw" (New Acts) is the playlet, closing the first part sombrely, although receiving "curtains" on the piece as a sketch, with its playing. During the intermission the orchestra had recourse to national airs to revive the house. In the second part was contained nearly all the comedy and most of the singing. Opening the second section, the Five Musical MacLarens did exceedingly well. While, with the exception of the songs, the act has changed but little in two or three years, the turn looks better, is nicely costumed in Scotch kilts, makes fairly pleasing music and has the little girl to bring down the applause with her trap-drummer solos.

Appearing at the American for the first time Arthur Dunn, his fish-horn, messenger boy suit and Marie Glazier were much stronger at the finish than they were at any time during the opening. Dunn's funnisms did it.

Next to last the Coopers gave their Empire City Quartet's turn. By this brother number, Harry Cooper is attesting that whatever there was to the Empire City, he was it. They have a new ballad, sung by Harry alone. It is "When the Old Oaken Bucket Was New," and rather pretty in melody. The Coopers in a hard position had the hit of Cliff Gordon to beat. They tied it, giving them the credit for disadvantage of "spot."

Gordon really started the show in the first part. Though with only a smattering of "new stuff" Cliff secured the evening's hit. He stepped in on short notice, filling the space left by the withdrawal of James J. Morton. Mr. Gordon had some human talk about shyster lawyers, and he ought to go the limit on it. It might not catch the children but it makes an awfully big score with business people. Gordon is still playing Hearst for the "fall guy" of his monolog, and rings in "Teddy" for kind applause, which doesn't land.

Ray Crocker with four "picks" has the usual Mayme Remington turn of this kind. Miss Crocker goes a little farther than most of them. She absolutely allows the piccaninies to do all the work.

The first half of the program did not show up well. Gordon appeared "No. 5." The performance started at 8:06 and the first two turns consumed twenty-three minutes. If the American hasn't a guaranteed big draw, it requires at least fourteen acts. This is the policy that did the business there.

Burke's Musical Dogs, Johnson Clarke, and Jessie Broughton (New Acts). La Freya, with her stereopticon poses, was held over to beat out the pictures by a few minutes.

Time.

FIFTH AVENUE.

(Estimated Cost of Show, \$3,650.)

The show at the Fifth Avenue this week in addition to looking exceedingly good on paper, plays remarkably well, but to achieve the latter result the management after the Monday performance switched the entire running order of the program. Tuesday night the house was crowded and the bill was well received.

The acts new to New York were James Young and Gaston and D'Armond (New Acts).

The show was started with a rush by the Camille Trio with a comedy routine of horizontal bar acrobatics, immediately placing the audience in a good humor.

Vernon, the ventriloquist, was "No. 2." Having a quiet opening he had rather hard work following the knock-about acrobats. He opens in "one" with a single figure, a "fresh kid." In full stage he works with seven "dummies." The best liked bit was the rapid change of voice that he accomplished while using three figures in the singing of a song. His closing bit with a "baby" is a little weak. With a more stirring finish, Vernon would have achieved better success. The Amoros Sisters, who graced the third position, received quite some applause.

Cole and Johnson were switched from next to closing to "No. 4." They are doing their act in "two" at this house, offering several new numbers. The songs are "Sweetness I Love You Best of All," "Ring Those Bells," and "Jasper Lee," the latter being a sort of general advertising number, in which everything that one sees on the billboards from tooth paste to soda crackers is mentioned. They next offered a medley of the hits of former years and for an encore "I Love You" was given.

Fannie Ward in "An Unlucky Star" was in the seventh position. This little playlet which shifts in an instant from a scene of tense dramatic interest into a laughable affair of theatrics, scored the laughing hit of the evening.

The Big City Quartet, with an entire repertoire of popular songs from one publisher, divided the honors of the evening with Gaston and D'Armond. They are a very good singing organization.

Bobby Pandur and his brother closed the show. This act with its tinsel and showiness combined with the feats of strength that the men perform held the audience until the last.

Fred.

John Rogers and Mark Hart have a "two-act" they are showing at Meriden, Conn., this week, booked by Max Hart.

The Jewish holidays early in the week emptied the theatrical offices around the centre of Manhattan. Jules Ruby started the movement to take a holiday.

Aurora is a dancer on the small time now booked by Jules Larvett. Five years ago Aurora played over here as "Carmencita," appearing then in the best houses.

IRWIN'S MAJESTICS.

Fred Irwin has considered his "Majestics" of the past two seasons good enough to stand another whirl over the Wheel, for this year's show doesn't differ materially from the other "Majestics" for two seasons back, and it is a good show.

The pieces, really acts, have been changed about in one scene only. The seminary scene in the second act seems to be new, or at least partly so. A few numbers are placed in the piece, but the best of the old ones remain, and they are the big hits.

The company is also about the same. Gus Fay and Joe Hollander are the comedians. Their funnisms keep the performance moving at a fast clip, although at times the show loses some of its speed. This is caused principally through too many heavy musical numbers being introduced. Four ballads are sung. This with a grand opera medley makes the going pretty heavy. Among the new numbers a "hobble skirt" arrangement in the second half is the novel and up-to-date selection. There may be some argument as to who first wore the "hobble skirt" on the stage on this side, but there is none as to who first produced the first number with the chorus in "hobbles." It goes to Fred Irwin.

The singing end has been kept up to the standard. The male chorus in "one" still goes strong, and getting as much now as ever.

The show strikes most strongly in the female department. There are twenty-four women, including principals. Six might come under the principal head.

Florence Bennett is the principal woman principal, and she makes a dandy leader. For clothes no one in burlesque has anything on Florence, not even Ida Emerson. Every time Florence turned around she appeared in another costume and all of the very best. In several numbers Miss Bennett figured prominently and put them over in capital style. Dollie Sweet shone only in the first scene, where she did a French song and also an imitation of Anna Held. The imitation was not good, but Dollie is sweet and looked the part, in two corking costumes of the Frenchy type. Edith Hollander has little to do, leading only a "kid" number. The number didn't receive at the Columbia what it will in other houses. Evelyn Fay put over three or four numbers quietly, but to good effect. Beulah Benton and Aleta both make a striking appearance in tights. Miss Aleta wears the best looking outfit in the tight line that has been seen, and she can carry it.

There were several specialties introduced, but no olio. The specialties came in the show, two in "one" while set were made. Hathaway and Siegel put over their dancing act and fared nicely, as did West and Benton. The latter depends more on singing however. Aleta had a bit of a "Salome" that started nothing.

Fred Irwin is probably right in his judgment of sending the show over the Wheel the third season without change. It will stand comparison with any in every way.

Dash.

JERSEY LILLIES.

Philadelphia, Oct. 6.

In awarding honors at the close of the present burlesque season, the directors of the Columbia Amusement Company will have a difficult task in making a selection without giving a lot of consideration to "The Jersey Lillies," making its annual tour under the ownership of James E. Cooper.

It is Mr. Cooper's first year as an owner, and the comedian has registered a hit that should be a long lasting one, for he has put out a burlesque show that is worth while. Cooper has gone farther than many managers, for he is giving something that is first class and new. He made a ten-strike at the start by securing Leon Errol to produce his show. Mr. Errol has made good in every sense of the word.

Money seems to have been spent lavishly, the stage settings being elaborate and complete, where there is a big company, and costumes have been provided for an unusual list of numbers. The costuming of the chorus is not elaborate or rich in color and design or material, but each one has been selected with care and sufficient effect has been secured to rank "The Jersey Lillies" as a well dressed show.

It is probably one of the biggest companies on the road this season. The only question is whether the patrons of good burlesque will support the show well enough to warrant the expense. It would be a pity for the sake of what burlesque needs most, that this show should have to be cut down. In producing two burlesque pieces Mr. Errol has laid out several good parts, and Mr. Cooper has supplied capable persons to play them, a mark of merit which is a principal point in making the show a most enjoyable entertainment.

It is the satisfactory handling of each part that makes the two pieces. Mr. Errol has not gone very far away from last year's piece for his first part this season. There is a well-woven story of the "mistaken identity" sort, but the burlesque is new and something which stamps Errol as a producer of real, clean comedy, the kind that will do more to uplift burlesque in the eyes of captious critics than anything that can be said or written. "The goods" are there and they should find ready buyers. Mr. Errol plays his familiar German character in both pieces, and Mr. Cooper is also seen in familiar roles. His "grouch" which he made funny last year is retained and fits in the new piece just as well as it did in the old.

In support the principal comedians have Alf. P. James, an actor of ability who plays veteran characters in each piece in an intelligent and pleasing manner. Robert Algier has the "straight," looking the juvenile of better grade than usually seen and playing it well throughout. Algier also has a pleasing voice and his numbers scored strongly. Johnnie Walker proved very satisfactory in a Scotch character at first, and with another one of the men—no name being programmed—drew plenty from two novel characters in the burlesque. Marty

Reagon won favor for the way he handled two widely different roles.

No show seen in a long while has anything on "The Jersey Lillies" for its supply of women principals. In the principal roles Lucia Cooper gives it a big boost. She never looked as well as this season, and seems to have lost some weight. Several changes are made by her in both pieces. She leads one or two of the best liked numbers, and twice her shapely figure is displayed in tights, the red costume in which she leads "Jungle Land" being very striking. Stella Chatelaine is the soubret, filling the role in an artistic and pleasing way. Miss Chatelaine wears some stunning clothes, and with Leon Errol puts over two of the big hits of the show. The "Kiss Duet," which this couple did last year, is repeated, and hangs on well, but they put over a real riot in the burlesque with "Bear Cat Rag," the number being worked up to a great finish by Cooper.

Mr. Errol handles the comedy cleverly throughout, his "souse" bit in the burlesque worked up to a screaming finish by some comedy falls, was a wonder for winning laughs. Hazel Crosby seems to be a newcomer, at least she is not remembered, but left an excellent impression, for she has the looks, dresses well and can sing in addition to playing her role understandingly. She makes a winsome widow in the first part that might win anybody's heart. Kate Prior is also prominent in both pieces and agreeable at all times. Miss Prior gives the other women a run for the dressing honors, making a dandy showing leading a suffragette number, though it must be said the tights are a little bit ahead of the present-day brand of that sex.

Many novel and pleasing effects have been secured in staging the numbers. In the chorus the Symphony Quartet makes itself heard and builds up the numbers in great shape. Twice the four neatly dressed young men scored hits in support of numbers led by Algier, carrying off a double encore hit in the second part. The Scotch number and "Hello," Motor Girl," in which the men make their entrance down the theatre isle, was very nicely done.

The olio holds up its share of the show. The Miller Musical Four, who also work in the chorus, open the olio with a real musical act, one that won a big mark of favor. "The Strike," a sketch used last year by Alf. James and Kate Prior, is repeated with Algier playing a part. Hazel Crosby offers a straight singing turn, weakened only by a rather poor selection of songs, while James and Lucia Cooper closed well with an act on familiar lines, but with new material.

There are few weak points in "The Jersey Lillies." It would be stretching a point to pick any out. With the exception of a too-frequent use of the word "hell," the show is absolutely clean, a fact that was appreciated in a house where the usual audience demands a bit of latitude taken. Mr. Cooper has made enough success in his first venture as an owner to win a place among the most desirable in the Eastern Wheel.

George M. Young.

PARISIAN WIDOWS.

There is little to remember after seeing "The Parisian Widows." Still the time passes quickly and pleasantly. The pieces have little or no plot it is just burlesque, light, airy, and with a free and easy movement. The opening piece is in two scenes "The Actors' Boarding House," and "The Rehearsal" Weber & Rush's stand-by for several seasons. It brings out a Hebrew comedian and an Irish comedian, in "straight" make-up. This is probably a bit of a departure, but questionable whether advisable or no. The comedy in the first part is not strong, although there are some laughs distributed through the scene. Most of the fun comes in the second half, with the burlesque troupe at rehearsal. The "bare stage" though seen often, is always good with innumerable opportunities for fun, not lost in this case. The rehearsal bit is really a piece in itself, giving the show practically three parts.

The closing burlesque, a department store with a soda fountain, is also from former season. There is some fun in the department store although it doesn't seem quite strong enough to follow the better comedy of the rehearsal. The best of the whole show is that there is no long stretch of "business."

There aren't many numbers, but what there are show up nicely. The girls show plainly that they have been instructed and work with a uniformity that is usually found wanting. The chorus does not work every number the same way, but have been taught a number of dance steps, admittedly simple. Still it is a relief to see a chorus that know more than two or three steps. The numbers went over in rather good style. A "kid" number in the closing burlesque received no less than five encores, while "I Love It" (which could have been lead better had there been a woman out in front of the chorus instead of a man) pulled about as many. There were several others that gained attention.

The finale of the burlesque in which the girls make a change from an Italian costume to tights by removing the skirts and using them for capes showed up well and got something. There are sixteen girls, a likely looking bunch. The costumes, some new and some old, look very well. The one glaring fault in the costuming is pink tights. There were no less than four different shades of pink. Aside from this the dressing frames up very well. The set at the finish of the first act was all that amounted to anything in scenery. There is no one featured with the troupe. Lee Hickman as a "legit" in the opening piece did very well, getting some of his stuff over to big laughs. Hickman does not carry the thing to extremes and goes through nicely. In the closing burlesque Hickman has an eccentric role that is good for one or two laughs. Harry Bentley is the Hebrew at the opening. His makeup is very good but it is too "straight" for burlesque. In the closing piece as one of the cash boys who run the store, Bentley is better.

George Niblo is a "Nance" getting laughs through what he does, rather than through his playing of the role. He is not a good "cissy." Joe Spiegel,

Ike Wall and Harry Artz are all billed as having something to do with the burlesque, but which is which is unknown. One is the property man at the rehearsal. Whoever it was deserves some credit. He is mixed up in all the business and makes the scene the funny incident it is.

Julia Sinclair takes the bun amongst the women. Julia is a peachy looking blonde who at first glance would be set down as too big for a soubret but after she gets started fits in very nicely. Several very pretty changes of costume are shown by Miss Sinclair. Blanche Leighton in sort of a leading lady role doesn't have much to do and got through well enough. Clara Burg is the other female principal also without much to do. The show could stand another principal woman or two. One of the chorus girls came to the front a couple of times to lead numbers, and went through very well indeed.

Five acts made up the "olio," Groves and Clare open with a comedy talking act that received about what it deserved. There is an inclination to follow one of Smith and Campbell's routines. It was curbed after the first minute or two. The act is hardly strong enough for the olio. Niblo and Spencer pulled out the hit with neat singing and dancing.

Musical Gordon Highlanders, two men and a woman, working in Scotch dress were deserving of more than they received. The act is a good high class musical number. It is neat, clean and good to look at and hear. There should be more acts of this sort in burlesque.

Kelso, Leighton and Co. didn't get far with a comedy sketch.

Marie Sparrow pulled out a big hit with Irish songs.

The show pleased and should, with just a little fixing here and there, be able to go over the Wheel successfully. There are a few bits of suggestive talk and business in the opening piece that might be dropped.

Dash.

Herbert Kelcey and Effie Shannon will appear at the Colonial Oct. 31 in "Bearding the Lion."

Flo Irwin in a new sketch by E. Ray Goetz opens Monday under the direction of Max Hart. Two people are in the piece.

William Morris returned Thursday from a visit to the western houses booked by his office.

The Manhattan, New York, a William J. Kane house, is playing a full week. The Circle which formerly "split" with it, opened Monday with the Shubert's production of "The Chocolate Soldier."

Harry Hersker is planning a "small time" circuit of towns in Pennsylvania, starting with Tunkhannock.

Eva Tanguay may rest to recover her voice for another week or so, before resuming vaudeville engagements.

Belle Blanche returns to Hammerstein's next week with an all new act.

IRWIN'S BIG SHOW.

Fred Irwin has a job before him to fix up his "Big Show." This season the company is playing "Uncle Sam, Jr.," a piece in two acts. But it isn't "Uncle Sam, Jr." It's all "Uncle Sam." The red fire stuff sinks so far in that it makes one very tired.

The first act is slow. The second act last week at the Columbia seemed to have been helped by the removal of one entire scene. Whether this was for the occasion, due to the act of the Farrell-Taylor Trio (added to the olio) isn't known. The show was over at eleven, so the scene might remain out.

All the regular laughs of the performance arrive in the last act. The first spontaneous giggle of the evening is when a "Nance" walks across the stage, shortly after the curtain for the final act has gone up. Afterwards, there is some fun derived from a gathering of naval officers, who talk war across a table, with incidental business. That about closes up the comedy department.

There are enough men and women in the company, but they have little to do comparatively, excepting to follow a heavy book. A couple of the "straight" men talk as though taught by Henry Lee.

Withal though there are lines in the dialog which bring laughter. That is all that does in the first act. This is offset however by the dragginess of the story. Even plenty of numbers could not speed the action.

The story is so plainly there it can not be escaped. A widow loves a hero, but hasn't found one. Three sailors go in the contest for her hand, the winner to first prove he is a hero in her eyes. One (Larry McCale) escapes the glory several times, having someone else grab off the palm of his carefully laid plans to convince the widow he is the fellow. In the last act Mr. McCale succeeded, but he was ever so long about it, and a whole lot of people present did not wait.

Margaret Bennett is the widow, when she is not wearing tights. When Miss Bennett is wearing tights, that's different, and Margaret should leave the tights to some one else. She is about the only woman principal. Louise Palmer is one, and tries hard. She's a good looking girl. Her willingness is the best part of her and the evening's performance. Marie Revere and Virgie Bates are in front and mentioned on the program often enough for anyone to believe they are principals. Miss Revere did a buck dance as further proof, but the fact still remains.

Neither did any of the men get over. Mr. McCale as the Irishman, Joe Brady as a "Dutchman" and Major Laird as the slangy sailor were the three principal comedians, sufficient in most cases. They are not enough though or too much in "Uncle Sam, Jr." Perhaps the opportunities are not there.

The show needs someone to step in and take hold. Where the book is overheavy it should be thrown out. The idea of following a manuscript is fine for the author, but the author isn't the audience. Billie Marr and

Arthur Delmor are the "straight" men. One is a naval lieutenant; the other a U. S. Minister to Chili in a naval officer's uniform. Some of their speeches sound silly. Even McCale is saddled with a couple. He pulled one about "Our Teddy" that started equal applause and hisses.

In numbers the show is much better off, and the costuming for all is catchy, especially for "Paree" near the close. The prettiest melody in the show, "Lu Lu," nearing the ending of the first act, suffered from the general atmosphere created in that section. Even Edna Roberts, who has never been seen to fall before in her "kid" songs with the choristers similarly dressed, couldn't put either one of two "kid" numbers over.

Miss Bennett staged all the numbers, according to the program. "Under the Yum Yum Tree" which she led among others, was the best of those produced. It originally was set for the first scene of the second act. With that out, it followed a grand march, also led by Miss Bennett in tights. The march did not bring anything. Miss Bennett is pretty much concerned in the work of the girls, and oversees them sometimes to the extent of forgetting her audience. In long dresses, Miss Bennett is very likable. She has dressy gowns, though the first worn gave an impression of being overdressed. The next was her prettiest, a very attractive combination in black and white. For a handsome white gown worn near the finale of the show, Miss Bennett had on lavender gloves.

There are twenty-four girls in the chorus, who take care of the numbers as they have been coached. None seem to be allowed any liberties. Eleven back up Miss Palmer in a special act of a sort, introduced into the action. The opening of this is good. During the act Miss Palmer sings two songs.

The olio was opened by Marr and Evans in a comedy acrobatic turn, of medium quality, the comedian taking some hard falls. The Six English Romas, an English "girl club juggling act" followed, getting something which would have been more had the girls proper colored clubs, or appeared before a drop which would set their work off.

Brady and Mahoney have some new "gags," and a first-class medley in their "straight and Hebrew" turn. They suffered from the show preceding, and besides, Mr. Mahoney spoke with difficulty. The Farrell-Taylor Trio came after, closing the olio, and scoring the hit of the evening.

It seems Fred Irwin has gone out of his way this season to give a show different from his usual burlesque performance. The departure hasn't helped the "Big Show." There isn't the life or snap to the performance there should be, and there won't be until someone just steps in and makes it. During the proceeding Mr. Irwin might recollect that he has no soubret among his principal women. He has furnished everything else excepting that, but the whole does not work out well. Wm. L. Ballauf wrote "Uncle Sam, Jr." Joe Hollander furnished the music, excepting two or three interpolated songs. *Time.*

CENTURY GIRLS.

Sam Rice is responsible for both pieces being used by the "Century Girls." The opening will never bring Rice anything as a producer or a writer, but the after piece more than atones for the first part. The "Century Girls" is adjudged an ordinary show up until the burlesque. After the final curtain it goes into the "good" class, and sets down as well above the average.

The opening is "A Surprise Party," built around an old idea used many times in vaudeville and burlesque. A rich uncle has been sending his nephew money, thinking him married. The uncle comes to make a call. The necessary wife and child must be produced. It isn't carried. The comedy is all of the rougher sort. A dinner scene is the main bid for laughs, and all the business has been pretty well torn apart. The comedy falling rather flat, everything else in the opening seems to go the same way and the piece is a failure.

The burlesque comes along pretty strong and carries the show through a winner. It is called "In Ireland," allowing of a pretty country scene. A neat little story of the melodramatic type is started, but not carried out. This is the mistake, for after it has run along about half way, everyone seems to forget it.

The musical comedy melodrama, George Cohan's idea, is new to burlesque and should be worked out. The comedy in this part is more in keeping with the surroundings, being quiet with no bits of business and other usual things. A Hebrew turned loose in Ireland always seems funny to American audiences. Much good fun is derived from that. Keeping to the pace of the piece the numbers are also far and away ahead of the first part.

The organization is strong on principals, but as much of the dialog as possible should be cut, for unpleasant speaking voices, almost universal in the company, make the task very trying. The shooting in the first part and the frequent use of the word "Hell" should be eliminated. The show, aside from this and a suggestive line or two might be dropped, is clean. A quantity of inoffensive comedy is secured from one of the chorus girls, a plump Miss of about two hundred pounds, who tickled the audience mightily everytime she showed in a different colored pair of tights. The girl is good-natured about it and the laughs are legitimate.

There are sixteen girls carried, running to the heavy type. Besides the big girl there are a couple more who could make the Billy Watson weight. The girls have been handed several shocking costumes in the first part. Some wear the same pink tights, changing only above the waist. The opening costumes are horrible, pink and green, and such shades. The second half uncovers several dressing schemes that make up for the atrocious combinations of before. The girls work willingly and helped put several of the numbers over to big

hits. "Jungle Band" and "Honeymoon Glide" both scored in the first part, while the second revealed several real hits. "Elly Reilly" in which two of the chorus girls figured in the leading, is away up as far as burlesque numbers go and deserved the success it brought home. "Squaw Colleen" was also a big winner as was "Irish Oriental." Other unfamiliar numbers gained recognition.

Charles Saunderson is the principal comedian, an Irishman in both pieces. Saunders is a good comedian, not going all over the place to get laughs but working legitimately and cleanly. He does not "hog," and there is not too much of him. Irving Gear is next in the billing, but more in evidence in the pieces. As a "Dutchman" in the first part and a Hebrew in the second—and a Hebrew also in the olio—there is a bit too much of Gear. He does well enough in the pieces, though not standing out strongly, and could be spared from the olio. Tom Burnett is the "straight," not over passably. When singing Burnett is all right, but he is not a good feeder nor is he able to read lines well. He is valuable enough in the singing however to balance.

Johnny Marlon, though a poor actor, is a great little dancer with a voice above the dancer's average. His work in the numbers goes far towards making them big hits. He is a good-looking kid but is the possessor of one of the bad speaking voices with which the company is afflicted.

The company is strong on women principals but the girls have not enough scope. Grace Lillian and May Belmont are both dandy soubrets, although with nothing to do aside from leading numbers. Grace Lillian is a young, good-looking girl with a pleasing personality and a singing voice that will stand muster, also she can dance. Grace is much too good to be hidden away only to be dragged out to lead a number now and again. She is short only a speaking voice. This could be remedied in a girl her age. Miss Lillian should try and overcome it. She will go ahead if properly handled. Now is the time to look after the defects. A proper wardrobe and Grace Lillian is strong enough to stand featuring with a burlesque show. Una Lillian Ellsworth plays a straight role carrying several beautiful gowns in dignified style. She plays well but is under the spell and her speaking voice is shocking.

The olio is not especially meritorious. Curtin and Stevens have a short acrobatic act that doesn't reach very far. May Belmont sends over two songs nicely. Mr. and Mrs. Harry Ellsworth have a light comedy sketch that brings some laughs. Johnny Marlon and Grace Lillian have the hit in a singing and dancing act that is worth while. The pair are young and should be heard from on the big vaudeville time at an early date.

The Musical Hussars, probably an added attraction (is the old Esterbrook act. Burnett and Gear in an ordinary talking and parody act finished out the program.

Dash.

JOHN LAWSON

(HIMSELF)

"Monkey's Paw"
"Humanity"
"King of Palestine"

Engaged with
WILLIAM MORRIS
THIS WEEK (Oct. 3)
AMERICAN, NEW YORK

man who sings with the sheet also aids her by singing from one of the boxes to cheer the audience along as they assist in the wait-killing. The Frank Sisters, in black-face, use material hitherto largely offered by male teams without changing much of it for female use. When alterations and repairs come to light the resulting laughs arise because of the "edge" which the material presents. Bennett Mitchell gets the black-type in programming an "Apache" number entered into by the chorus girls. The pantomime passes feebly, but only so. Most meritorious is a brief dance by Bennett and Lulu Mitchell, later almost duplicated in a scene during the burlesque. Helen Delaney also engaged Mitchell in a dance, more contention than pantomime; and the chorus girls by their lozesome put up a brave two-step and glide to their credit. In the burlesque, Billy S. Newton gets over a bit of measurable proportions as a "slim" train-announcer, probably the most distinctive piece of work in all the show. The costuming fairly passes when compared with the wardrobe of many other principals and choruses have paraded this season. Some of the numbers are gaudily dressed but none take on especial showing in either material or designs. The numbers are frequently introduced, and nearly every principal, male and female, has a chance to lead. A number by the chorus girls, with one leading, takes eight of the participants into the aisle and back; like other attempts at giving a part of the show off the stage, it brings nothing and doesn't belong. Down at the very close "Queen of the Nile" introduces the girls in Oriental trimmings to break the ice for an energetic and sinuous "coocher" who follows in to fever up the atmosphere. Just who she is doesn't matter and the program is silent; but she's a tiny dynamo of sensuousness, that's sure.

WALT.

SITTNER'S (Paul Sittner, mgr.; agent, S.-C.).—Monday evening found Sittner's with a capacity attendance, the rain that fell just before theatre hour stopping long enough to allow the audience to dodge the drops and seek comfort in the cosy little playhouse. The house still holds its record for good shows, this week's being up to the standard. The Bramsons opened, with an exceptionally clever hoop-rolling act, one which held interest throughout the whole routine of well-executed tricks. Man and woman compose the turn. Rubie Marlowe and her dandy voice make a good combination. Monday evening Rubie sang "Down by the Old Mill Stream" and "Give My Regards to Mabel," the last is old, but Rubie put it over. Le Page and Mahr are two girls who leave a pleasing impression. The act contains too much singing. Some could be given over to the classy high kicking that one of the duo puts over with ease, and a little more of it could be placed in. When the girls might call it dancing and become a riot. One of the young women makes an attractive-looking boy, which she impersonates splendidly, using a song and a bit of talk which went home. They got away safely and finished with a good, wide margin to their credit. Eugene Ellsworth and Edna Earle Linden started the real laughs of the evening with a comedy sketch, "His Day Off." Jere Sanford's yodelling and whistling met with approval. Ethel Whitehead and her "Picks" were the headliners. Ethel and her "Picks" ran away ahead of the rest, and grabbed off top honors easily. Captain Pickens proved a good hold-in number. He closed the show without losing any of the audience. The Northsiders have been receiving rare little treats lately, for they are seeing shows nearly as good as some of the big houses flash.

H. R.

"The Yankee Doodle Girl" are at the Polly, playing under the title of "High School Girls." At the Alhambra, "The Bon Tons," with Millie De Leon as an added attraction, are in evidence. Both shows appeared at these houses during the preliminaries of the regular "wheel" season.

Bert Feibleman came to the Olympic with Augustus Thomas to help start "The Member From Ozark" on its way last Sunday, and The Friars Club has been left to run itself.

Ethel Robinson has booked the Don Phillipino Band for the National Dairy Show at the Coliseum, week 20, and will provide the entertainment for the Evanston Firemen's Benevolent Association the first week in December.

The Five Gaffney Girls are playing their new act over W. V. A. time. Lew Williams and Co. are putting on a new sketch in this vicinity.

Richard Carle will leave the Cort with "Jumping Jupiter" in another week, going to Pittsburgh. On 17, "Bobby Burnit," rewritten by its author, Winchell Smith, will be given another production, with Thomas W. Ross in

the role created by Wallie Eddinger in New York.

Era Kendall, Jr., is working for Earl J. Cox. He plays the Century the last half of this week.

Zoe Barnett, now in "The Sweetest Girl in Paris," at the La Salle, will be in the cast of "Jingo Boo" when John Cort produces the Leo Dietrichstein-Vincent Bryan-Arthur Pryor musical piece at the Cort, following "Bobby Burnit."

Kingston and Thomas are playing Miller's bookings for the W. V. A., after making a start for "Tink" Humphries in Rockford.

Frank Bigelow, of the Bigelow Twins, who were in vaudeville a couple of seasons ago, playing "A Brace of Partridges," is confined in the Cook County Hospital's surgical ward, helpless from the waist up because of injuries received when he was held up and robbed in Chicago eighteen months ago. He was found unconscious, suffering from a blow on the back of his neck. Released from the hospital as cured, he subsequently was compelled to return for treatment. It was found that a spinal injury was likely to afflict him for life, but the indications now indicate an eventual cure. He will be confined in the hospital for some months to come, and would appreciate messages or visits from his professional friends.

Dan Sherman is playing this week at the Kedzie the first act Manager Malcomb has ever tried for a full week. Sherman is doing "A Jay Circus," his other act, "The Battle of San Diego," being also in this vicinity with Jim De Forrest playing Sherman's old role. Nov. 20, Dan joins an S.-C. show for the circuit starting at Cincinnati. There will be special paper for each act, and Sherman will be manager of the show. Although he is decidedly in it as a showman, Sherman still keeps his eye on his Long Island town lots; and to further protect his interest, he was notified last Sunday of his reappointment as a deputy sheriff for Central Park, Nassau Co., N. Y.

The President Theatre's safe was blown and robbed of about \$500 last Sunday night by yeggmen, who are still at large. The night watchman was overpowered and locked in a dressing room.

For the fourth and final week of the Police-men's Benefit at Orchestra Hall, William Morris is supplying this bill: Willie Holt Wakefield, LeRoy and Clayton, Felix and Caird, Tom Brantford, Godolowski Troupe, Paul Gordon, Laredo and Blake.

The Grand formerly the Elgin Opera House, has been overhauled at a cost of \$8,000. It will be booked as a combination house, playing three days of vaudeville and three days of one night attractions. Mgrs. Thieland and Prickett claim they will have the house opened by Oct. 15. Chas. Doutrick will book the acts, William Newman will be Manager.

"The Gambler" stays at the Lyric until 29 and on the following Monday opens for an indefinite run at the Maxine Elliott, New York. The new Klein play is much liked by the local critics.

Coney Holmes has secured the bookings for the Majestic, Portsmouth, and the Grand, Kenton, O.: he will also book acts in the Grands at Connorsville and New Castle, Ind. The Family, Indianapolis, now booked by the W. V. A., is owned by the same man who controls the two other Indiana theatres, and will probably be booked by Holmes after 17.

Roy Sebree may take charge of the Saletoga Hotel before Jan. 1.

Watterson Rothacker, locally concerned in theatrical newspaper work, has organized a new concern to protect an innovation in advertising. Moving pictures will form the basis of his scheme, which soon goes into operation here and if the experiment works out other cities will be covered.

Edmund von Hatzfeldt, father of Countess Von Hatzfeldt, known to vaudeville, has entered suit for divorce in Evansville, Ind., where he is employed as foreman of a cigar factory. Von Hatzfeldt and his wife have lived apart for nearly ten years.

Frank Garagus, an old circus car-manager, took the advance of "The Man of the Hour," at Bloomington, Ind., last week.

Richard L. Cressy, known prominently some years ago in Chicago theatricals, has arranged to open a 10-20 vaudeville house in close proximity to the Wilson Ave. 1,500 capacity.

"Theresa Be Mine" stays but two weeks at the Chicago Opera House, its hoped-for long run terminating next Saturday night, 9 "Three Million Dollars" will be presented with May Boley, Grace Griswold, Dorothy Brenner, John Ford, Geo. Lydecker and Louis A. Simon.

SITTNER'S (Paul Sittner, mgr.; agent, S.-C.).—The Bramsons, Le Paige and Marr, Ellsworth and Linden, Jere Sanford, Ethel Whitehead and Picks, Pikards Seals.

AMERICUS (Earl Cox, agent).—Rees Trio, Pauline Dempsey, James and James, D'Almas Animals, Thomas and Ryan, Von Kaathaven Quartette, Leon and Bertie Allen.

AMERICAN (Earl Cox, agent).—Gus and Marion Kohl, Claire Woolfe, Von Kaathaven Quartette, Morris and Kramer, Anna Palmer, Edwards dogs, ponies and monkeys.

COLUMBIA (Earl Cox, agent).—Kavanaugh, Bannister Sisters, Mad Miller, Brown, Bush and Co., Hanlon and Walsh, Gus and Marion Kohl, Eddie Erb, Pierson and Joel, Claire Woolfe, Knight, Raymond and Co.

GRAND (Earl Cox, agent).—Clayton Jones, Cumby and Thomas, Wilson and Wilson, Walker and Taylor.

FRANKLIN (Earl Cox, agent).—Clark Bros., Five Musical Claytons, Doc Holland, Dunbar and Turner, Kolar and Kolar, Bannister Sisters, Hanlon and Walsh, Clifton-Allen Co.

CENTURY (Earl Cox, agent).—Don Bester Trio, Jean Cunningham, Gloria Dare, Morris and Kramer, Personi and Halladay, Era Kendall, Dunbar and Turner, Bessie Leonard, the Hooys, D'Almas animals.

COLISEUM (Earl Cox, agent).—Bobbie Boyd, Pearl Lester, Larkins and Burns, Jean Cunningham, Dunbar's goats, Doc Holland.

KEDZIE (W. B. Malcomb, mgr.; agent, W. V. A.).—Brown Bros, Geo. Hillman, Sherman and De Forrest, the Aldines, Henrietta Byron (last half).

CIRCLE (Balaban Bros., mgrs.; agent, W. V. A.).—Barin and Barin, Williams-Thompson and Co., Bandy and Fleide, Diamond Comedy Four (last half).

GRAND (Geo. B. Le Ve, mgr.; agent, W. V. A.).—Summers and Stork, Grace Ayers, Florence Wilson, Reife and Reife, "Battle of San Diego" (last half).

REPUBLIC (Chas. Koester, mgr.; agent, S.-C.).—Norris Baboons, Zeno and Mandel, Bess Andra, George Highland, Rand and Byron, Bunth and Rudd, Mann and Franks, Somers and Paige, Ethel Pearl Mitchell, Bill Conklin.

WHITE PALACE (Kenneth Fitzpatrick, mgr.; agent, S.-C.).—Bill Conklin, Ethel Pearl Mitchell, Somers and Paige, Mann and Franks, Bunth and Rudd, Rand and Byron, George Highland, Bess Andra, Zeno and Mandel, Norris' Baboons.

JULIAN (J. G. Condermann, mgr.; agent, William Morris).—The Lelands, Alice Clark, Adelaide Keim and Co., W. J. McDermott, Little Airlight and Wife.

PRESIDENT (I. A. Levinson, mgr.; agent, William Morris).—Four Cook Sisters, The Raymonds, Frank Bush, Animated Doll Lorraine, Fred Zebadie, Mittu Dumitrescu Troupe, Lee Beegs and Co., Davey and Pony Moore, Musical Craigs.

LINDEN (Chas. Hatch, mgr.; agent, William Morris).—Ethel Darr, John Chinese Leach, Musical Craigs, Kramer and Willard, Lambert Bros., Lorraine the Animated Doll, Four Cook Sisters, Fred Zebadie, Whitehead and Gierson, Marcus and Ardell.

GRAND (George B. Le Ve, mgr.; agent, W. V. M. A.).—Battle of San Diego, Somers and Storke, Grace Ayers, Reife, Clayton and Reife, Florence Wilson.

SCHINDLER'S (L. Schindler, mgr.; agent, W. V. M. A.).—Carter and Waters, De Hollis and Valora, Hayes and Wynn, Mart Fuller, Swain's Cockatoos.

LYDA (George Hines, mgr.; agent, W. V. M. A.).—Lewin Martel Trio, Byers and Herman, Harry Richards and Co., Kate Watson, Hoard and Bernard.

ASHLAND (Al. H. Wiedner, mgr.; agent, W. V. M. A.).—Nick and Lyda Russell, Sheek

and De Arville, Frevoila, Malone Mack and Malone, The Weston Co., Knight and Deyer, Tom Linton's Cannibal Maids.

BUSH TEMPLE (Walter Shaver, mgr.; agent, W. V. M. A.).—Archie Faulk, The Millards, Knight and Deyer, Tom Linton's Cannibal Maids, Somers and Storke, Louis Stone, Denton and Le Bauf.

ARCH (George L. Brown, mgr.; agent, W. V. M. A.).—Musical Storey, Lillian Carson Co., Louise Stone, Denton and Le Bauf, Mick and Lyda Russell, Sheek and De Arville, Archie Faulk, Swain's Cockatoos.

VICTORIA (W. V. M. A., agents).—Van Child, A'Hearn and Reader, De Shones Kids, Earl Girdella, The Elliotts.

VIRGINIA (J. V. Ritchey, mgr.; agent, W. V. M. A.).—Frank Dunne, Mae Taylor, Gertie De Mont, Donald Graham.

PASTIME (Agents, W. V. M. A.).—The Elliotts, Wents Bros., Herbert De Veau, Tenderhoe, Chatham Sisters.

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ORPHEUM (Martin Beck, mgr.; agent, direct).—Tom Smith and his Three Peaches Sopped badly, opening the performance, giving the show a poor start. "Baseballitis" finished slowly, not helping the start. The Neapolitans did well, but not as well as acts of this description usually do. Maurice Freeman and Co. aroused the first real interest and applause of the evening. Fred Slinger, in "The Violin Maker of Cremona," was highly approved. Rock and Fulton started slowly, but picked up as they went along; knocked out a sure-enough hit. Howard and Howard received a burrah greeting and cleaned up the hit of the program. Work and Ower made a capital closing number, and went through strong.

NATIONAL (Zick Abrams, mgr.; agent, S.-C.).—Very good bill. Hughes Musical Trio started off slowly, closing to liberal applause. Cora Stimpson did very well, although much of her talk went up in the air. Leroy and Harvey, following the picture, hit their stride quickly and proved a scream. Lester and Moure were upheld by the male end of the team. Woman should improve her dressing. L. Wolf Gilbert started slowly, and never recovered. "The Aeroplane Girl," nicely handled, big success.

CHUTES (Ed. Levy, mgr.; agent, Pantages direct).—Christy and Lee can improve with snapper working. Chester and Jones, nicely dressed dancing act, went over big. Cameron and Flanagan, thoroughly enjoyable, did splendidly. Paris Green corralled first honors. Four Regals, very good. Maud Rockwell came across with a solid success. Six Musical Spillers made a good closing number for a good all-around bill.

WIGWAM (Sam Harris, mgr.; agent, S.-C.). Mile. Olive was well rewarded for juggling. Stuart Kollins and his Banjo Girls appreciated. Maxwell and Dudley scored. Stokes and Ryan passed on dancing. Savoy Band, fair. Martini and Maximilian, hit. Leonard, Louis and Gillette closed to hearty applause.

AMERICAN (James Pilling, mgr.; agent, S.-C.).—Mediocre bill. The Leons, bar acrobats, did well. Al. Lawrence started slow, but picked up at the finish. Agnes Mahr, handicapped by poor offering, not worthy of her. Jim Post and Co. musical comedy, proving drawing power. Offering is too quiet, however. Needs rough comedy.

Myrle Victorine and the Two Zolars will split this week. The Zolars will remain in this vicinity, Myrle finishing the act's present time on the Pantages Circuit, as a "single."

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To my friends

Who so very kindly remembered me during my recent illness.

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The American Travesty Stars, which close at the American Oct. 1, have abandoned their intention of going to Salt Lake City and Denver. Instead the company will go to the Pickwick, San Diego, for an indefinite stay.

The latest is that the new Grauman house will open Nov. 20. No line at this time as to the attractions that will go into the house.

The continuous vaudeville and m. p. houses playing straight and split week bookings are all doing a thriving business.

Bad weather and a show not up to their average standard has made the ultimate result of the raising of prices at the Chutes problematical.

It is rumored that the management of Talt's Cafe is contemplating installing several vaudeville features weekly. At present there is no evidence of a stage being erected, although several acts are reported as expected to arrive here from the east.

Warren Atwood dropped in from New York last week opening at Dunn Bros. cafe pounding the ivories.

Sam Mendelsohn, of the Novelty, Vallejo, is again playing vaudeville a "split week."

Walter Whitehead is scoring a triumph in "The Melting Pot" which has proven one of the most successful productions at the Savoy this season.

Vaudeville at the Jose, San Jose, is meeting with poor success.

Rameses, the magician, a few mornings ago experienced considerable annoyance in being waited upon in one of the downtown restaurants. He noticed that a couple arriving after him were waited upon first. Still patient, he still waited and while doing so thoughtlessly tossed a flash flame from his finger. A scream and a crash followed and the late arrival's breakfast lay upon the floor. Rameses says he will confine his fire throwing proclivities to the stage hereafter.

Madame Jenny at the National this week, after the Sunday evening performances, substituted a costume of a more quiet nature than the tights she wore upon the opening day. They proved rather startling even for a "Frisco" audience.

Although the press has been most kind to "The Easiest Way" the play has failed to create any great stir of interest.

Rawson and Clare are playing all the S.-C. time in this vicinity. They are now in their eighth week, with four more to fill before departing from the state.

Henrietta Gores (Reisner and Gores) re-joined "hubby" this week after a pleasant vacation spent upon her mother's ranch in Washington.

The case against Tex Rickard, charging him with violating ordinance 761 by exhibiting moving pictures of the Johnson-Jeffries fight was dismissed 27, by Police Judge Shortall. The judge expressed the opinion that the pictures did not exhibit sufficient brutality to come within the purview of the ordinance.

Howard and Howard topping the bill at the Orpheum are cleaning up a riot at every show.

A benefit performance will be given at the Columbia 10, by Henry Miller in "Her Husband's Wife" under the auspices of the Women's Auxiliary of the California Prison Committee for the purpose of maintaining and equipping the Golden Rule Hotel, where released prisoners are to be sheltered upon their discharge from the penitentiary.

At the last meeting of the Theatrical Stage Employees Union, Local 16, it was decided to hereafter devote ten per cent. of the Union's receipts to a relief fund for the aged and infirm. A committee was appointed by Pres. Geo. F. Sawyer to take charge of the fund and its disbursements.

Sophie Tucker jumps direct from Los Angeles to Spokane for her third consecutive trip over the Pantages Circuit opening 9.

COLUMBIA (Gottlob & Marx, mgr.; direction K. & E.).—Henry Miller "Her Husband's Wife."

SAVOY (E. Bussey, mgr.; direction, John Cort).—"The Prince of Pilsen."

ALCAZAR (Belasco & Mayer, mgrs.; stock).—"The Barrier."

PRINCESS (Sam Loverich, mgr.).—Musical comedy dark.

PORTOLA CAFE (Herman Hermansen, mgr. Amusement director, H. Garcia).—Miss E. Leslie, Milano Duo; Madge Matland; Beatrice & Willie Crackles; La Pomma; Bob Albright.



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Opposite the Walnut and Casino Theatres. Philadelphia, Pa.

BOSTON

By J. GOOLTZ.

VARIETY'S Boston Representative,
80 Summer St.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Not for many moons has the bill of this week been surpassed here. Good weather and good attendance. Maximo, slack wire, very good opener. Alice Hanson and Gladys Bjou, pleased: Gordon Eldrid & Co., humorous sketch, went well; Bowman Brothers, good; John W. Sherman's "Enchantment Mirror" Hiuson (third week), good; Al White's "Jolly Jiggers" (three boys and three girls), lots of dancing, fine; Russell and Smith's Minstrel, five men blackface, Minstrel set, great act; Frank Fogarty, monolog, some enter-tainer; Beliclaire Brothers, hand-balancing, very fine act, closed show to great applause.

Warren Church of the C. B. O., has added the Orpheum, Newburyport, Mass., to his list.

Manager Sam Messing, who was loaned to the owner of the Lawrence theatre, New London, Conn., as temporary manager, is back on the job at the Church office.

May McDonald opens at Albany, N. Y., 10, with ten weeks to follow on Gus Sun time.

A certain Boston act was saved considerable trouble with the police authorities, when a certain Boston agent planked down \$107 for a diamond ring that was purchased on "small time" and then payments cancelled.

Fred Mardo has the Opera House, Plymouth, Mass. W. P. Hart, manager.

Jeff Davis has connected for the Opera House, Taunton, Mass. He will begin his booking 10. Frank Le Duc, manager.

One of the distinctive features of the Mechanics Exposition that opened at Mechanics building 3, and that will run until 29, is the Art Loan exhibit of paintings and statuary, valued at \$1,000,000.

Grace E. Putnam, after passing the summer in New York city, has returned to the Boston Opera Company to resume her former position with Theodore Bauer, the press representative.

After weeks of rehearsing, the children of

THEATRICAL HOTEL

PHILADELPHIA, PA.

MINNIE MILLER. 244 N. Franklin St. 726 Vine St. Kitchen and laundry at your service. Single \$2 and \$3 per week. \$5 and \$4 double.

STEVENS' CAFE

One square from Dockstader's, where you can get 3 squares, and more too.

8 E. Seventh St.; 615 King St.

WILMINGTON, DEL.

Rooms as well.

The First Universalist Church of Brockton, have been informed by Chief J. W. Whitney of the State Police that they can not produce their little playlet.

The first complete performance in America of the first part of Granville Bantock's setting of the "Rubaiyat of Omar Khayyam," took place in Worcester Hall, Worcester, last Friday night. This was the third concert of the Worcester Festival. Dr. Arthur Mees conducted. The solo parts were taken by Bertrick Van Norden (The Poet), Margaret Keyes (The Beloved), and Arthur Weld (The Philosopher).

Percy French and Dr. Houston Collisson start their first American tour with an opening at Jordan Hall, Nov. 2, with unique recitair, "Humor, Art and Music." J. C. Duff is the producer and R. A. Barnet is manager of the tour.

Lotta Crabtree, better known as Lotta, returned from a two weeks' visit to friends in New York.

C. Wesley Fraser, of the National office, was given a rousing reception by his friends on his return to town last Saturday. They also tendered him a dinner. The occasion was the granting of the New York agency license.

"Diamond Lew" Walker is in Brockton Fair with a girl show this week, for his twenty-fifth consecutive season at Brockton. He and "Gold Button Bill" and "Billy" Nelson, the snake man, are the veterans of "The Midway."

Fire destroyed the Lyceum, Marblehead, Mass., Sunday last, at 2:30 a. m.; many other buildings were burned to the ground. It looked for a time as if the entire town might be destroyed.

ORPHEUM (L. B. Boas, mgr.; agent, L. B. O.).—Kenney and Hollis, Four Stewart Sisters, Lew Harvey, Carleton Sisters, Kelley and Ashby, Folsom, L. Sterling, Howard and Linder; pictures.

HUB (Joe Mack, mgr.; agent, Fred Mardo).—Victoria Troupe, Schroeder's Three Troubadors, Ingram and Seeley, Contino and Lawrence; pictures.

SCENIC—EAST BOSTON (George Morrison, mgr.; agent, Fred Mardo).—Red's Bull Terriers, Loring and Parquette, La Toy, Holmes and Holliston, Mason and Lee, John Laughlin; pictures.

COLUMBIA (Harry Farren, mgr.; agent, direct).—"The Brigadiers."

GAITEY (G. H. Batcheller, mgr.; agent, direct).—"New Marathon Girls."

CASTLE SQUARE (John Craig, mgr.; agent, direct).—"Stock, The Crown Prince."

CASINO (Charles Waldron, mgr.; agent, direct).—"Ginger Girls."

BOWDOIN SQUARE (Jay Hunt, mgr.; agents, Ed. Kelley, Phil Hunt and National).—Mrs. Jules Levey and Family, Julia Tracey, Ed. Trio, Wink and Davis, Rastus Brown and Harrison, DeForest, Dodge and King; pictures.

HOWARD ATHENUM (Jay Hunt, mgr.; agents, Ed. Kelley and Phil Hunt).—"Dream land, Burlesquers." House bill, Marvelous Marks, Phillips Sisters, Lester and Merrill, Mae Clark, Hallman and Murphy, Jennett Brothers, Mayo and Martin, Dalton and Dalton; pictures.

SCENIC-CHELSEA (G. Grandberg, mgr.; agent, Fred Mardo).—Reeds, Pete McNulty, La Toy; pictures.

GORDON'S-CHELSEA (Gordon Bros., mgrs.; agent, Fred Mardo).—Polk and Polk, Earle and Barlett; pictures.

OLD SOUTH (Frank Brown, mgr.; agent, C. B. O.).—Joe Daniels, Orch and Lillian, Ellis and Ellis, Smith and Kelley, Lawton, Harry Farrell, Bertha Rich, Harry Ashton; pictures.

WASHINGTON (Frank Brown, mgr.; agent, C. B. O.).—Hayter and Janet, Lewis Sisters, Mohler and Fayette, William Morrissey, Chan Toy, Jack Hayes, Prof. Corey, George Fickette; pictures.

DREAM-REVERE (M. Aechter, mgr.; agent, C. B. O.).—L'Aiglon; pictures.

BROADWAY-SOMERVILLE (Milt Woodbury, mgr.; agent, Jeff Davis).—Ben Pierce, Bob McLaughlin, Tom Killen, Sherman; pictures.

IMPERIAL-SOUTH BOSTON (M. Lydon, mgr.; agent, Jeff Davis).—Kitty Bingham, Fred Pizano; pictures.

POTTER HALL (B. E. Jones, mgr.; agent, Jeff Davis).—Eugene Sweet, Frederick Elmore; pictures.

UNIQUE (H. Washburn, mgr.; agent, Jeff Davis).—John Philbrick, Fay Leslie, Floyd and Russell, Ed. Bonvillo; pictures.

PALACE (M. Mosher, mgr.; agent, National).—Smith and Sparta, Frank Cullen, Nina Espey, Jean Ward, Dreano and Goodwin, Murphy and Lamar, Nat Wharton, Crowley and Crowley, Lillian Bender, Dale and Pearson, Palmer and Dockman, Variety Trio; pictures.

BEACON (Jacob Lourie, mgr.; agent, National).—Eddie Foyer, Carr and Lander, Henry Santos, Eddie Shaw, Kenney and Adams, Berard and Hill, Gaine and Jones, Jack Clay; pictures.

PASTIME (M. Murphy, mgr.; agent, National).—John Philbrick, Fay Leslie, Floyd and Russell, Ed. Bonvillo; pictures.

CONGRESS HALL-SOUTH BOSTON (Mr. Schlessinger, mgr.; agent, National).—Lillian Colson, Bill Hess; pictures.

SUPREME-JAMAICA PLAIN (Mr. Levey, mgr.; agent, National).—Dave Lynn, Blossom Harris, Will Herbert, Anne Germani; pictures.

STAR-SOMERVILLE (Mr. Adelson, mgr.; agent, National).—Miss Sheldon, Miss Thayer, Gilmore, Morris Hart; pictures.

OLYMPIA-SOUTH BOSTON (Mr. Woodward, mgr.; agent, National).—Will Herbert, Mr. Davis, Miss Redmond; pictures.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Billy Van, the Squire of George's Mills, N. H., stopped work on the town reservoir to fill a special engagement this week and grabbed off enough honors to keep him smiling during the remaining four weeks on the farm. Billy and the Beaumont Sisters presented "Propos," scoring the biggest laughing hit at Keith's this season. There was plenty of comedy throughout the show. Fred St. Onge and Co. started it off nicely with their cycling turn, the girl with the shapely figure winning some individual honors. Eddie Mack and Dot Williams filled the "No. 2" spot in good shape. Mack has built up a pleasing act around his former single, and the pair were well received. Kenney, Nobody and Platt have good talk, which they work into laughing matter, and their songs carried them through big. Karl Emmy's dog act did very well. The comedy secured with the little dog of the troupe kept the house amused, and the routine of nicely handled tricks were liberally rewarded. It made a very attractive number. Gordon and Mark made their first appearance. They are a clever pair of "Dutch" talk contortionists, and had pretty easy sailing from start to finish. A couple of parodies fitted in nicely, and the best ex-changing went as strong as if it were a new bit. The single sketch offered was "Nerve," presented by Charles Leonard Fletcher and Co. The principal merit lies in the fact that the playlet is new in its theme and construction. The wide latitude in stage license in the many impossibilities during the action calls for skillful handling. Willette Whitaker scored a substantial hit, as usual. No singer who comes to this city can claim more honors than Miss Whitaker, and she was warmly greeted as ever. She had the usual assistance from F. Wilbur Hill. Following the hit made

TWO TELEGRAMS FROM

SOPHIE TUCKER

"ANGLE-WORM WIGGLE"

By J. MAYWOOD SCHWARTZ and H. S. LORCH

"NIGHT AND DAY"

BRANEN and LLOYD'S Big Ballad Hit. High, Mid., Low.

"ANY OLD TIME OR ANY OLD PLACE"

J. B. WALSH and AL BROWER. Great Conversation Number.

"DON'T FORGET ME, DEARIE"

Big March Hit. J. BRANDON WALSH and AL. W. BROWN.

"JUST A DREAM OF YOU, DEAR"

"AFTER THE ROUND UP"

A Great Cowboy Song

FREE Professional Copies and Orchestration to recognized singers.
Send late programme and postage.

I beg to announce to my old friends among the Profession, that I am no longer connected with the Management of the Victor-Kremer Co., but am now in business for MYSELF, offering the following:

VICTOR KREMER—PERSONAL—67 Clark St., Chicago, Ill.

THE CHAS. K. HARRIS COURIER

NELLIE RUSSELL

of the
Seven Russells

Scores Big Hit with

"I WANT TO BUY
A LITTLE BIT OF LOVE"

CHAS. K. HARRIS

Columbia Theatre Building, New York

MEYER COHEN, Mgr.

Grand Opera House Building, OHIOAGO

by the Van act, the Four Londons put a tip-top finish to the show with their first-class casting act. They work without much stalling, and have a routine of showy and cleverly executed tricks.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—The vaudeville policy at low prices appears to have struck a popular chord at this house. Tuesday, a Jewish holiday, the afternoon audience was almost capacity, there being standees on the first floor and balcony, while the gallery was well filled. The prices range from 5 to 20 in the evening, and 5 to 10 for matinees. The management is making a strong bid for patronage. This week's bill was a corker for the money. Mlle. D'Lora opened the show with a neatly framed contortion act. Joe Kelcy pleased with his songs, but did not get very far with his talk. One verse of his "Brave Man" song should not have been used, and if he expects to advance he should work along straighter lines, for his comedy is very much strained. Hawer, Coakley and Dunlevy presented the minstrel act formerly used by Coakley, McBride and Subers, and made a substantial hit with it. The men sing well together, and their solo numbers were warmly received. It makes a nice set for the small time. The Cycling Brunettes put over a rousing applause-winner, the single wheel riding and comedy falls bringing liberal reward. It is a big card, and was much appreciated. The act of the Musical Woods filled in nicely, and "Billikin and his Fourteen Dancing Dolls," the feature, scored strongly. This is one of the most pretentious acts of this kind offered on the small time. It will probably not stay there. Shorty DeWitt has the principal role, and is surrounded by some clever dancers. The "Billikin" number proved a big hit, and two of the girls led numbers pleasingly. The act is badly named, for there is nothing suggesting "Dolls" in the appearance or work of the girls. A reel of pictures was sandwiched between all the acts, the subjects being varied and well chosen. The old Bijou, which has been used as a burlesque house for several seasons, offers a most inviting appearance, being repainted and refurbished until it looks almost as well as it did when it drew the first-class house. It should draw patronage with the bills offered, and under the direction of Manager Dougherty.

PALACE (Julius E. Aronson, mgr.; agent, H. Bart McHugh).—Pleasing bill this week. "The Four Dancing Buns" drew down a liberal share of the honors with their varied styles of stepping. The Spawns were also big applause winners with their singing and talking act. They have a lot of good stuff, and

make it score by the way they send it over. Russell and Cartmell offered a "sister act" along different lines than usual, and did very nicely. The finish is the weak spot, the automobile stuff getting nothing, and the girls could do much better by changing to the musical portion. From what talking they do, it might help to build up a snappy dialog. Kashima and Edgar are probably a foreign act, at least the attempts at comedy by the assistant suggests it strongly. The principal does juggling of high class, and has some showy tricks which he handles well. The act is built up after that of Cinquevalli, but the assistant's singing detracts from the merit of it. Edith Arden offered a straight singing turn, making a very pleasing appearance, but she was handicapped by hoarseness and was forced to quit after Monday. May Healy taking her place. Rice and Ladell and Hamlin, Dean and Hamlin both offered comedy acrobatic acts, reaching a fair point of success. Fields and Coco did nicely with their clean-cut hand and head balancing number, and McKessick and Shadley, colored, did some singing and dancing. Pictures.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—The Royal Venetian Band of sixteen pieces headlined the bill, and did very well with a varied program of selections and the much-burlesqued eccentric direction. Joe Lanigan proved himself a corking good single for the small-time houses. He is built like Al Carlton, and makes the "skippy guy stuff" the foundation for a lot of his talk, but it is his well-written parodies that pull him through to a big hit. Marion and Cleveland went through nicely with a mixture of singing and snappy talk. The woman is an adept at feeding, and the two do their share in the vocal line. Another pleasing singing act was that of Lucy Tongue. She has a strong voice, of good quality, and sings good songs. The Lansings, man and woman, have a showy "strong act," with a little contortion and acrobatics thrown in. It is nicely framed up and cleverly handled. Flossie Le Van won some favor with her kidding and one or two songs. Miss Le Van takes a good bit for granted and gets away with it well. The McDonald Brothers comedy acrobats, Van Field, comedy juggler, and Fritz's Dogs were the other numbers on a well-liked bill. Pictures.

The members of the Ninth and Arch Museum stock burlesque company put on "The Booking Office" as Amateur Night feature last week, and it was a riot to about fifty specially invited guests of the management. Fred Vice, as Bart McHugh, and Joe Wilton as Norman Jeffries, were the principals. The chorus did "try-outs" for the benefit of the agents. Some good jobs, others were treated to a lynch by "McHugh," while Irene McCord was the only one to get anything out of "Jeff," and she "stuck him" for a lynch. Most of the others were told to "call back between 2 and 4," which is as well known in Philly as "I'll take it up" is in New York.

Larry McCale, principal comedian of Fred Irwin's "Big Show," is trying to keep his mind in two places at once. One is on the show, and the other at home, where Mrs. McCale (Ida Sturgis) is awaiting the arrival of a new member of the family.

WILLIAM PENN (Geo. Metzel, mgr.; booked direct).—Wilfred Clarke and Co.; Burkhardt, Flynn and Parker; Braggair Brothers; Dorothy Manners; Musical Hill-brothers; Al Leonard.

PARK (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Four Saxons; Ward and Cullen; Two Harbts; Douglas West Co.; Wood's animals. Pictures.

PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Al Haines and Julia Redmond; Sandford and Darlington; Doherty's poodles; Beauty and The Beast; Pearl and Roth. Pictures.

"Angle-Worm Wiggle" goes in Sunday. Looks like a sensation. Have gone to the expense of buying jewelry so as to give the effect of a snake with hand movements. Will wire you at once after the matinee. Best wishes. SOPHIE TUCKER.

Song a sensation—biggest hit I have had in many months. All papers speaking of it. Better as I go along. Don't forget to boost it. Best wishes. SOPHIE TUCKER.

San Francisco, Cal., Sept. 16, 1910.

San Francisco, Cal., Sept. 19, 1910.

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Simple Directions with Each Bottle.

ALL TOILET COUNTERS OR MAILED IN SEALED PACKAGES, 50 CENTS.

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CHARLES HORWITZ

The acknowledged foremost author of One-act Plays, Sketches, Lyrics, etc. His record speaks for itself. His hits are international. Over 150 "Horwitz Successes" now playing vaudeville. ORDER YOUR NEW MATERIAL AT ONCE. Get in line.

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Tos. Character, Grecian Pantomime Dances invented. Originator of "Salome," "Spring Song," "Vampire," "Satanella," "Blue Danube," "Pars Gent Suite," "Valse Caprice," "Chopin's Prelude, Hindu Dances," "Cassiopea Russe" and Spectacular Ballets arranged. Chanteur Dance, and Novelty Vaudeville Acts produced. "Coppelia," "Giselle," "Glorinda" and Opera Ballets Directed.

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EXCLUSIVE DESIGNS IN COSTUMES.

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Address GERARD HOTEL, 44th St., New York.

Photos 12 Paris Panels, 8 x 12... \$2.00
60 Paris Panels, 8 x 12... 7.00
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FEINBERG'S STUDIO, 228 Bowery, N. Y. C.

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Soubrette Dresses (best material), \$20 and up.
Stage Gowns (best material), \$25 and up.
Imported silk plated Tights, \$2.40 pair. High grade qualities at lowest prices. Write for Variety Catalog.

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Slightly used evening, stage and street dresses always on hand. Also Gents' Wardrobe.
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ARTISTS, GIVE US A LOOK.

Zarrel Brothers, acrobats, excellent; Elmer Jerome, monolog; Maude Hely, songs; "Talking pictures" with Joe Moreland.

STEPPLECHASE PIER (E. L. Perry, mgr.)
—M. P.
MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.)—M. P.; Sea Lions and Sea Dogs.

STEEL PIER (J. Bothwell, mgr.)—M. P.
CRITERION (John Child, mgr.)—M. P.

"Ben Hur" is doing good business at the Apollo, staying all week.

John Child who formerly worked in the box office of the Criterion and who for the past six weeks was associated with Emery Down in the running of that house as a picture house, is now going it alone, left Sunday last for Buffalo, where he will manage a new "pop vaude" house.

Harry Brown of the Savoy has a new stunt for attracting business. This consists of a large glass cabinet about ten feet high containing a life sized figure of a cornetist in military attire. The horn of the instrument fits into a circle cut in the glass. By means of an electrical contrivance the various army bugle calls are given every two minutes. A graphophone concealed in the back furnishes the sound. During the music the gloved finger of the figure moves the valves of the cornet, the chest heaves and the eyes blink. It is located in the lobby.

Positive identification of the body of the woman found floating in Great Egg Harbor Bay, near here, Friday last was made yesterday.

WIG Real Hair, Crop Wig, black \$1.00
Clown 75 cents, Negro 25 cents
Dress Wig \$1.50, Imp. Bald \$1.50,
Soubrette \$1.50 and \$2.00.
Paper Maché Heads, Helmets, etc.
KLIPPERT, Mr., 845 4th Ave., N. Y.

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YOU WEAR A SMILE

SHORT VAMP SHOES

(Exclusively for Women.) For Stage, Street and
Evening Wear. Great Variety. Exclusive Models.

ANDREW GELLER

CREATOR OF SHORT VAMP SHOES
507 6th Ave., New York, Bet. 30th and 31st Sts.
One Flight Up. Send for Illustrated Catalogue. Tel. 1559 Madison Sq.

WIGS

Large Assortment, All Kinds, on hand and made to order. Special facilities for prompt delivery. Send for Vaudeville Catalog. Free for the asking. When in Chicago call. Right around the corner from Majestic Theatre, N. W. corner State and Monroe Sts.

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A Specialty.
EUGENE COX SCENIC STUDIO, CHICAGO.

STAGE and CIRCUS APPARATUS

Performers do not realize the risk they are taking when work is manufactured by men who do not know a piece of iron from steel. It has been proven that many accidents have happened through this neglect. I have been brought up from an infant on this class of work and can assure you every inch turned out through me will be guaranteed in every respect.

AS I LIVE I GROW: therefore was forced to take larger and spaciouss quarters, and am ready to fill orders, no matter how small, large, or complicated, within a short time, having secured the most modern up-to-date tools and machinery.

I. STEINBERG. (25 years' experience). Write for Catalogue.
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The Only Flats Catering Exclusively to Performers

754-756 8th Ave., between 40th and 47th Sts. 776, 778, 780 8th Ave., between 47th and 48th Sts.
HEADQUARTERS, 776 8th Ave.
Phone 555 and 554 Bryant. RATES—\$10.00 UPWARD.
ONE BLOCK TO TIMES SQUARE. NEW YORK CITY

terday, the remains being those of Anna M. Howe, who was employed in a big millinery establishment in this city. She had been a guest at a beach front hotel for some months and had been missing since Monday of last week. Frank Howe manager of the Walnut Street and Garrick theatres of Philadelphia, with tears streaming down his face, identified the body as that of his sister whom he had not seen since last April.

BALTIMORE.

SAVOY (Sol. J. Saphier, mgr.; agent, Wm. Morris).—Wish Wynne, delighted with character songs Fields and Lewis, big scream; Mlle. Aurora, good; Mr. and Mrs. Jack Wyatt, clever; Warner and Lakewood, fair; Lazard Trio, interesting; La Belle Nello, excellent; Gordon Bros., novel.

GAYETY (Wm. L. Ballauf, mgr.).—"Troca-deros."

MONUMENTAL (Monty Jacobs, mgr.).—"Bobemians."

WILSON (M. L. Scharbley, mgr.; agent, Joe Wood).—Allen, Delmann and Allen; Franz Meisel; Rickrode; Morgan and Meyers; Florence Clark.

VICTORIA (Chas. E. Lewis, mgr.; agent, Wm. Josh Daly).—Sasha Gordien; Sprinker and Church; Rich and Rich. Second half—Royal Italian Four; Bell Jeanette; Totillo & Co.; Bohemberger Bros. LARRY.

BEAUMONT, TEX.

PEOPLE'S (Cox & McLean, mgrs.; agent, Chas. E. Hodkins; rehearsal Monday 1.30).—Week 20, Hyman and Manning, s & d, excellent; Elsie Laredau, comedienne, very good; Hengal and Taylor, pleased; John Westbrook, whistler, good; Silveno & Co., shadowgraph, headlines and hit.

The Vaudeville has discontinued vaudeville, giving a straight picture show. WALKER.

BRIDGEPORT, CONN.

POLE'S (L. D. Garvey, mgr.; agent, U. R. O.).—rehearsal Monday 10).—William Robertus and dog, good; Carrey Bros., dancers, much liked; Morton and Moore, good; Elphye Snowden and Earl Benham, big hit; Mona Ryan & Co. in "Handcuffed," very good; Goldsmith and Hoppe, in "The Commercial Drummer," well received; Bounding Gordons, good.

EMPIRE (B. Dobbs, mgr.; rehearsal Monday 10.30).—Haskell & Doucet Co., musical, good; Mary Davis, comedienne, pleasing; Italian Trio, very good; Harry Williams, fair; Eccentric Four, good.

CAMDEN, N. J.

BROADWAY (W. R. McCallum, mgr.; act, U. R. O.).—Adams Brothers; Alda Morris; Rawls and Von Knutman; Lewis and Casey; Elsie Durand and Four Empire Girls; Loney Haskell; Kreurka Bros. Pictures.

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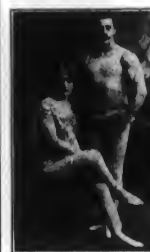
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ELMIRA, N. Y.

HAPPY HOUR (G. H. Van Demark, mgr.; agent, U. B. O.; Monday rehearsal 11).—Gartelle Bros., well received; Cole and Hastings, good; John J. Cronin, good; Byron and Clark, interesting; Deodata, excellent.—**FAMILY** (Max Sherman, mgr.; agents, Buckner & Shea; Monday rehearsal 10).—Jack Seymour, fine; Mildred Flora, pleased; Fox and Clark, laughable. J. M. BEERS.

ERIE, PA.

ALPHA (E. H. Suerken, mgr.; agent, Loew; rehearsal Monday 10).—Golden and Hughes, excellent; Darwin Karr & Co., big laugh; La Velles, clever; Lora, Maid of Mystery, wonderful memory; Rose Berry, big hit.
COLONIAL (A. P. Weescher, mgr.; asst. mgr., C. R. Cummins, agent, Gus Sun; rehearsal Monday 10).—Juggling Barretta, very clever; "Noblest Roman of Them All," amusing; Golden Sisters, big; Millets Models, fine; Dewar's Comedy Circus, big laugh.
HAPPY HOUR (D. H. Connelly, mgr.; agent, Geo. Ver Beck).—Juggling Thorns, clever; Billy Kleimer, good. M. H. MIZENER.

FALL RIVER, MASS.

SAVOY (L. M. Boas, mgr.; Loew's Agency; rehearsal Monday 10).—Henry and Lizel, good; Coscia, very good; Harry Bouton & Co., good; Beckel and Dupree, excellent; "A Night With the Poets," hit; Nat Carr, excellent; Three Yoscarys, very good.—**PREMIER** (L. M. Boas, mgr.; agent, direct; rehearsal Monday 10).—Oct. 3-5 Holmes and Hollison, excellent; Erette Bros., very good; Richard Riley, good; 6-8, Sachs and Harding, Leonard and Fulton, Jos. Foure, BLOU (L. M. Boas, mgr.; agent, direct; rehearsal Monday 10).—3-5, So-ragan-Lenox & Co., good; Evans and Golden, very good; Marie Gerard, good; 6-8, Harry and Mildred; Schwab and Knell; Evie Hamilton. **PALACE** (Wm. B. Stecker, mgr.; agent, U. B. O.; rehearsal Monday 11).—3-5, Gilmore and Castle, very good; Lorraine and Allen, excellent; Makro and Co., good; 6-8 Clayton and Jennie; Raughn, Patterson and Holliday.

Beginning Oct. 10th, at the Savoy Theatre there will be a complete change of bill, Monday and Thursdays. The usual bill of 8 acts will prevail. EDW. F. RAFFERTY.

FORT WORTH, TEX.

MAJESTIC (T. W. Mullaly, mgr.; agent, Interstate; Week 26).—McConnell & Simpson, headliners, followed by Sam Liebert & Co., in excellent sketch. Regina, splendid violinist; La Kelliers; Cain & Odom; Rockway & Conway; Jack Van Epps, Roberts, Rats.
IMPERIAL (W. H. Ward, mgr.).—Melrose Comedy Co., very good; Myrtle Delroy, singer; Lola Milton & Co., The Deloys; Clarence Able. I. K. F.

HARTFORD, CONN.

POLIS (Oliver C. Edwards, mgr.; agent, U. B. O.; Monday rehearsal 10).—"The Horse Dealer," sketch, lots of laughs; Clemons and Dean, s & d, clever; Belle Adair, s, well received; Vittorio and Georgetown, balancing, went fair; Jolly, Wild & Co., in "P. T. Barnum, Jr.," scored; Marion Garson & Co., in "The Belle of Seville," pleasing; Matthews and Ashley, good.

HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; rehearsal, Monday and Thursday, 11).—3-5, Eva Williams and Four Ficks, s & d, went big; Pike and Callane, s & d, clever dancers; W. T. Felton, "Fun In A Gymnasium," would go better minus the comedy; Goodell and Craig, in "Lost and Found," went well; Edward Dillon, describing m. p., as usual; Bigelow and Campbell, melodies, fine. 6-8, Mlle. Vera; Mark Woolley; Messer Sisters; Dotson and Lucas; Shaw and Ecerts.
SCENIC (Harry C. Young, mgr.; agent, direct; Monday rehearsal 10).—Reynolds and Ashley; Elenore Horner; Mysto; Marion Marshall; M. P.

It is reported unofficially that the Shuberts are trying to fix up a deal with Beese for a portion of the old City Hotel property which Beese recently purchased, but it is thought that there is small chance of the independents breaking in here, much as they would like to. It says there is a big difference between price offered and asked. R. W. OLMSTED.

JAMESTOWN, N. Y.

LYRIC (H. A. Deardourff, mgr.).—Russian Babalarka Orchestra, headline feature, excellent; Reiff Bros. and Murray, s & d, good; Wagner and Diggs, comedy sketch, pleasing; Creso, mystery, clever; Arthur Turrelly, good. L. T. BERLINER.

KALAMAZOO, MICH.

MAJESTIC (H. W. Crull, mgr.; agent, W. V. A.; Monday rehearsal 11).—Very classy bill in which Paul Valadon and Carl McCullough share head line honors. Valadon's illusion "Venita," cleverly staged; McCullough, more than pleased; Leo Plier, violin, ovation; Brooks & Carlisle, comedy sketch, good; Oberita Sisters, globe dancers, special full stage set, very good; picture. CLEMENT.

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 6; Week 26).—Hayward & Hayward, laugh; Marie & Billy Hart, novel offering; Morrissey Sisters & Brothers, s & d, pleased; Paul LaCroix's comedy drew laughs; Melrose & Kennedy, acrobatic, excellent; Palfrey & Barton, cyclists, opened show and brought the house down; Forbes & Bowman, s & d, hit. LEE LOGAN.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 10) Week 26. "Top of the World Dancers," novel; McKay & Cantwell, gingers; Erwin Connellys, sketch, charming; Krag's Trio, acrobats, remarkable; Hold-overs, Minnie Dupree & Co.; Al. Jolson; Original Kaufmanns; Mlle. Renee.
LOS ANGELES (Geo. A. Boyer, mgr.; agent, S.C.; Monday; rehearsal 11).—Headliner, Dorothy Deschelle & Co., sketch, good; Musical Irving, entertaining; Mayvelles, funny; Lozell, aerialist, darling; Rose & Ellis, good; Lew Hoffman, juggler, eccentric.
LEVY'S (Al. Levy, mgr.; L. Behmyer, agent; Monday rehearsal 10).—Hungarian Groslen Dancers, big success; Dobes-Borel, singers, pleasing; Fern Melrose, singer, very good; Jeannette Dupree, songs, took well.
ANTHONY'S (J. A. Johnson, mgr.-agent, direct; Monday, rehearsal 11).—Barnold's Dogs

and Monkeys, headliners, hit; Maurice Burk-hart, impersonator, above ordinary; MacLean & Bryant, sketch, capital; Sophie Tucker, comedienne, lively; Lelliot Brothers, musical, very good; Yalto Duo, dancers, artistic. EDWIN F. O'MALLEY.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.; agents, U. V. A.).—Saro, good; Misses Milch, pleasing; Brown, Harris and Brown, very good; Dave and Percie Martin, fine; Radie Furman, very good; Marguerite Haney, fine; Taylor, Kramman and White, received well; Hugh Lloyd, good.
WALNUT (Gus Sun Circuit).—Mme. Bernice and Liens; The Four Shannons, Swedish Lady Quintet; Elmora Otis and Co.
BUCKINGHAM (Whallen Bros., mgrs.).—"The Wise Guy," good show.
GAYETY (Al. Boulter, mgr.).—"London Belles."

HOPKINS (Princess Am. Co., agents; mgr., J. Simons).—Five Langards, good; Dayton, pleasing; Edmond and Held, big laugh; Tanner and Gilbert; Herbert and Willing. J. M. OPPENHEIMER.

MALDEN, MASS.

AUDITORIUM (W. D. Bradstreet, mgr.-agent; Monday rehearsal 10).—James R. Waters, hit; Simpson and Smith, good; Madell and Corbely, scored; Venera and Libby, well liked. T. C. KENNEY.

MERIDEN, CONN.

GEM (D. J. Hennessey, mgr.; Williams-Coolley, agt.).—26-1, Carroll and Eller, impersonation, very good; Russell and Davis, comedy skit; Billy Boyd, b.f.; m. p. H. B. MAY.

MILWAUKEE, WIS.

MAJESTIC (James A. Hight, mgr.; agent, Orpheum Circuit; rehearsal Monday 10.30).—Edwin Arden & Co., pleasing; Gruber's Animals; Review beautiful; Julius Tannen, clever; Musical Suffragettes, splendid; Grahams Man-ikins, very good; "Rose of the Kildarrie," neat; Mike Bernard and Willie Weston, very good; Lightning Hopper, clever.
CRYSTAL (C. I. Fischer, mgr.; rehearsal Monday 10).—Paul's Juggling Girls, splendid; Bootblack Quartet, pleasing; Frank Gale & Co., good; McGinnis Bros., eccentric; Frank Evers, fair.
EMPRESS (Daniel McCoy, mgr.; S. & C.).—Kitty Edwards, clever; Vardon-Perry and Wilbur, favorites, very big; Thos. Leo & Co., good; Harry Antrim, pleasing.
GAYETY (Wm. E. Mack, mgr.).—"Bowery Burlesquers," clever company headed by Lizzie Freiligh.
STAR (F. Trotman, mgr.).—"The Passing Parade," ordinary. HERBERT MORTON.

MONTREAL, CAN.

ORPHEUM (Geo. F. Driscoll, mgr.; agent, U. B. O.).—Dan Burke & Girls, big hit; "Sultan's Favorite," great laughs, hit; Jock McKay, went big; Five Armanis, great singing organization; Woods Brothers, good; Jones & Deely, several encores; Laveen & Cross, took well; John Birch, good. "BILLY" ARMSTRONG.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Sun; rehearsal Monday 10.30).—Stone & Hays, clever; Reed, St. John & Co., very clever; Vernon, pleased; Royal Japanese Troupe, hit. GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; U. B. O.; rehearsal Monday 9).—Lacey's "Phend Minstrels," very good; Gene Greene, great; May Ellmore, success; "The Sextons Dream," very good; Claude and Fannie Usher, well received; Burt Jordan, clever; Four Floods, funny; Chester B. Johnstone, clever.
WALDMAN (Lee Ottelengul, mgr.).—Queens of the Jardin De Paris.
MINER'S EMPIRE (Leon Evans, mgr.).—"Rector Girls"; Joe O'Bryan.

NEW HAVEN, CONN.

POLIS (F. J. Windisch, mgr.; agent, U. B. O.; Monday rehearsal 10).—"College Life," well received; Chas. Abearn Troupe, exceedingly good; Snowden and Benham, were enjoyed; The Four DeWolfs, finished work; Edward de Corsia and Co., very funny; Floyd Mack and the Van der Koors, completed. E. J. TODD.

NEW LONDON, CONN.

LAWRENCE (Sam Messing, mgr.; rehearsal 11, Monday and Thursday).—3-5 Hall & Pray, pleased; Nick Conway, good; Abearn, clever; 6-8 McCarvers; Krills & King & Knox Bros.
ORPHEUM (Bullock & Davis, mgrs.); Phil Hunt, agent, rehearsal 11).—3-5 De Witts Living Bronze Models, big hit; Wood & Lawson, good.
EMPIRE (Empire Amusement Co., mgrs.).—3-5 Arthur Lanise & Co., clever; Ward & McNally, good. S. M. P.

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FIFTH AVENUE THEATRE

NEW ORLEANS.

By O. M. SAMUEL.

AMERICAN (James R. Cowan, mgr.; agent, William Morris; Sunday rehearsal, 10).—American's opening, Monday afternoon, drew large crowd. Big advance sale presaged, S. R. Co., for Monday evening. "Barnyard Blues," stupendous and epoch-making, splendidly received; Zey Holland opened, doing very well; Cartmell and Harris, hearty appreciation; Sidney Grant and Dorothy Vaughan, also; Marie Lo's posing number closed the first half. Orchestra has been augmented. New draperies and a liberal use of paint give bright appearance.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 10).—"At the Waldorf," sumptuous, liked. Borani and Nevoro appeared first; Brown and Cooper found favor; Harlan E. Knight and Co. well received; Meinottes and Smith, suave and dainty; Lightning Hopper; cartoonist, clever; Bernard tremendously.

WINTER GARDEN (Leopold & Israel, mgrs.).—Burlesque on "Uncle Tom's Cabin." The sale of Uncle Tom for forty-nine cents, and Lisa's escape on an ice wagon, proved especially ludicrous and laughter-provoking.

MAJESTIC (L. E. Sawyer, mgr.).—Tyron Extravaganza Co. vaudeville and pictures.

HAPPY HOUR (Al. Durning, mgr.).—Wilson and Nogues, comedians; Leola Durning, impersonations; Tilly Norman, soubrette; Paul Morton, held over.

"101 Ranch" is billed for 22-23.

NORWICH, CONN.

POLIS (H. H. Bliss, mgr.; agent, James Clancy; rehearsals 9.30, Monday).—3-5 Clara Belle Jerome and Co., good; H. T. McConnell and Co., bright; Helen Roynton and Co., very good; DeHaven & Sydney, very clever; Harry Holman, very good; 6-8 Edith Montrose; Rogers and Hart; Geo. Jays; Goldsmith and Hoppe; Fitzgibbon; McCoy Trio.

AUDITORIUM (J. F. Egan, mgr.; U. B. O. agent; rehearsal, Monday, 11).—3-5 Barbeau Band, good; Elmer and DeWitt, good; Charles Bros.; Fancy Ring Gymnasts, very good.

F. J. FAGAN.

OAKLAND, CAL.

(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—"Dinkelapiela's Xmas"; Linton & Laurence; Waterbury Bros.; L. O'Donnell; Holders; Ramesses; "High Life in Jail"; Covington & Wilbur; Four Rianos.

BELL (Jules Cohn, mgr.; agent, S. & C. W. P. Reese).—Madame Jenny's Cats; Free Setters Four; The Grazers; Williams & Weston; Saad Dahdud Troupe.

ONEONTA, N. Y.

ONEONTA (Harry E. Dunham, mgr.; rehearsals, Monday and Thursday, 11).—28-29 Marie DeOsch, nothing startling; Gertie Holt, ordinary; 29-Oct. 1, Walton and Brandt; Josh LaZar; 3-5 Miller and Russ, amused; Erareta and Parr, pleased.

OMAHA, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal, Sunday, 10).—Good bill. Cressy and Dayne, good; "Ballet of Light," effective; "Swat Milligan," laughing hit; Temple Quartet, very good; Johnny Smith and Sisters, well liked; Pennell and Tyson, good; Melrose and Kennedy, many laughs.

AMERICAN (William Morris, mgr.; agent, direct; rehearsal, Monday 12).—Good show. "Consul," entertaining; Geo. S. Varis Minstrel, big hit; Mile. Busse's Dogs, extraordinary; "Balloon Girl," novelty; Jubilee and Sing Four, well received; Wolford and Stevens, dancers, good; Billy Mann, many laughs; Leo Dulmage, uncyclist, clever. Owing to large crowd in Omaha for the Ak. Sar. Ben., theatres are packed.

GAYETY (E. L. Johnson, mgr.).—"Dainty Duchesses" vying for capacity.

CAMERAPHONE (M. M. Aronson, mgr.).—Berry and Benson; Parnell and Cheney; Hannah. Pictures.

PARLOR (Otto Hanson, mgr.).—Pope and Hall; Kenmore and Swinson Sisters. Pictures.

PITTSBURGH.

GRAND (Harris Davis, mgr.; agent, U. B. O.).—The Leases, clever; Hilda Hawthorne, pleasing; "Three California Girls," refined; Barry & Wolford, well received; Valerie Berger Players, "What happened in room 44," striking; Stuart Barnes, caused much laughter; Gertrude Hoffman, big hit.

FAMILY (John P. Harris, mgr.; agent Morganstern).—Lanigan, Boyd & Covert, entertaining; Fred Smythe, pleased; Mr. and Mrs. J. Murray Smith, humorous; Burbank & Danford, good; Farley & Hoff, passed; Willis & Gilbert, fair; Willie Hacker, pleasing; Frank Walsh, good.

GAYETY (Henry Kurzman, mgr.).—Al Reyes and his Beauty show, opened to big house, well received.

ACADEMY (Harry Williams, mgr.).—"Cherry Blossoms" above the old style burlesque; olio very good.

PITTSFIELD, MASS.

EMPIRE (J. H. Tebbetts, mgr.; agent, U. B. O.).—Rehearsals Monday 10).—Lina Pautzer & Co., wire, good; Tascot, songs, very good; Overing Trio & Co., sketch, good; W. B. Patton & Co., sketch, very good; Grace Leonard and Frank Wilson, clever; Watson's "Farmyard Circus, great; ill. songs and m. p.

FRANKLIN.

PORTLAND, ME.

CONGRESS (E. H. Gerstle, mgr.; rehearsal, Monday 10).—Great Leon & Co.; Don Carney; Dynes & Dynes; Esels.

PORTLAND (J. W. Greely, mgr.; agent, U.

B. O.; rehearsal, Monday 10).—Six Gypsy Singers, good; Goforth & Doyle, clever; McNaughton & Lantry, meritorious; Becker-Lancaster & Co., scream; Nellie Leavitt, good. ARENOVSKY.

PORTLAND, ORE.

(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Fortajada and Flying Mamlins divided feature, honors, each scoring; Wheeling & Hay, excellent; John P. Wade and Co.; Quinn & Mitchell; Irene Howley.

GRAND (Frank Coffinberry, mgr.; agent, S. C.).—Franklin Ardell & Co., excellent; Sullivan & Co., good; Emma Don, pleasing; The Fowlers; Nagges; Labelle; Meeker.

PANTAGES (G. Walker, mgr.; agent, direct).—Return engagement Arizona Joe, excellent headliner; Walter Hale; Tom Fletcher; Abrams & Johns.

LYRIC (Keating & Flood, mgrs.).—Edward Armstrong; The Servants Lady; Ethel Davis; Fred Lancaster; Clara Howard; Ben Dillon; Geo. Rehn; Will King & Chorus, excellent business.

W. R. B.

PORTSMOUTH, O.

SUN (R. R. Russell, mgr.; agent, Gus Sun; Monday rehearsal 10).—Downward and Downward, comedy sketch, pleased; Farmer Jim Silver, musical, fair; Burns Bros., comedians, good; Theodore and La Jess, novelty, very pleasing; pictures.

MAJESTIC (Maier & Reiniger, mgrs.; agt., Conny Holmes; Monday rehearsal 10).—Corl Thomas, s & d, pleased; Geo. Daum, musical, good; Cornell and Stanfield, fair; Reynolds and Miller, s & d, excellent; pictures. Opening bill; houses packed.

The Colonial is near completion. It is a nice little theatre for good vaudeville and pictures. Fred N. Tynes will manage the house.

F. E. GORDON.

RACINE, WIS.

BIJOU (F. B. Stafford, mgr.; W. V. A.).—Meeh International Trio, strong; Hugh McDowd, whistler, good; The Lenzs, very good; Dollie LeGray, best sketch seen at house.

J. E. P.

READING, PA.

ORPHEUM (C. Egan, mgr.; agent, U. B. O.).—Monday, rehearsal 10.30).—Les Navas, clever; Carlin & Clark, plenty laughs; Catherine Dyer and Co., pleased; Great Richards, well received.

LYRIC (Frank D. Hill, mgr.; agent, Loew; Monday, rehearsal 10).—Vincent & Miller, good; Clarence Sistr & Brother, pleasing; Firenze Trio, big hit; Marie Davis, good; Caron & Farnum, well received.

PALACE (W. K. Goldenberg, mgr.; agent, Bart McHugh; Monday rehearsal 10.30).—Jules Herron; Boyd Bros.; The Marshalls; Mantells; Four Klees.

GRAND (C. Kacey, mgr.; Monday rehearsal 10.30).—Lyons & Cullen; Libby Sisters; The Great Santelli.

G. R. H.

ROANOKE, VA.

JEFFERSON (I. Schwartz, mgr.; agent, Norman Jeffries; rehearsal, Monday 10).—Newell and Gibson, pleased; Clarine Moore, very good; Sells Mexican Marimba Quartette, great.

JACK MANSER.

SALT LAKE, UTAH.

(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Sunday rehearsal).—Best bill here for some time. "Operatic Festival" received well; Lou Anger, knock out; Ben Beyer & Brother, bicycle, immense; "The Police Inspector," good; Roscoe Widdets, fine; Marie Fenton, songs, pleased; Cavan, wire, good.

MISSION (John Clerk, mgr.).—Opens with Sullivan-Considine bookings in about three weeks. Albin, magician, this week, is packing the house.

MAJESTIC (Harry Revler, mgr.; agent, direct).—Good business.

Utah State fair now on.

Harry Revler is going to New York in a few days on account of his new moving picture factory.

OWEN.

SAN ANTONIO, TEX.

STAR (W. L. Wyler, mgr.; agent, B. Fahrman).—Week 25; Collins & Collins, dancers and acrobats, clever; Sam Glider, sketch, well received; Elliott & Straltee, singers, good; Geo. Dawson, singer, applause.

ROYAL (Lloyd Spencer, mgr.-agent, C. E. Hodkins).—Kopeland & Bros., clever; Will Beam, comical; Helen Pingree & Co., playette, very good; John A. West & Co., musical, entertaining; Torcat & Flor D'Aliza Parisian specialty, excellent.

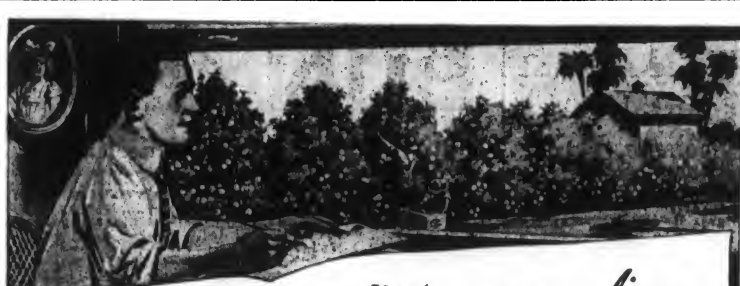
The Royal, remodeled, with capacity 1,500 opened 25.

SAN DIEGO, CAL.

GARRICK (J. M. Dodge, mgr.-agent, Martin Beck; Monday rehearsal 11).—Opening of Orpheum shows 28; Flanagan & Edwards, good; Bob Albright, well received; Berger & Grimm, comedy bar act, fair; Al. Hazzard, ventriloquist, ordinary; J. C. Nugent & Co., in "The Squarer" very good; Harve De Vo Trio, clever dancing "Operatic Festival" headlined good opening bill. Pictures.

QUEEN (W. A. Bates, mgr.-agent, S. C.; Monday rehearsal 10).—Albin, magician, featured; Bessie Allen, good; Romanos Bros., pleased; George De Voy and Dayton Sisters, funny; Leeds and Le Mar, good; pictures.

PRINCESS (Fred Bailien, mgr.-agent, Bert Levey; Monday rehearsal 10).—Vann and Hoffman, good; Hlickman and Lyndton, ap-



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With reference to forty acres of land myself and friends purchased from you, desire to say I just returned from extensive trip through Florida, and am convinced that your tract is the very best that it is possible to buy.

I am more than pleased with the land I obtained from you, and will certainly endeavor to get more of my friends to purchase some.

While on the property, I investigated especially the farms of Mr. E. M. Bearas. What Mr. Bearas is doing was a revelation to me, and proves conclusively the immense crops of vegetables and fruit which can be raised on this land when properly developed. The soil of the land being worked by Mr. G. Bearas seems to be exactly the same as practically all of the other land which you are selling.

I am simply astonished at the possibilities of this country, the health and prosperity that await home seekers here. The fact is YOU CAN LIVE LIKE A PRINCE IN FLORIDA on the same amount of labor that would afford only a bare living elsewhere.

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We have many letters like the above from satisfied customers, who have examined the land.

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plauded; Richi Hashimoto, good; pictures.
GRAND (Walter Fulkerson, mgr.-agent, Burns-Howell; Monday rehearsal 11).—Marle Dietz, cornet soloist, good; Carless, impersonator, fair; pictures.
RAMONA'S HOME (T. P. Getz, mgr.).—Electrical show "Mission Life."

W. A. Bates, local manager for the Queen. (S. C.) is confined in the hospital with a sprained knee, the result of a fall. The accident happened two days after his arrival. He succeeds E. J. Donnellan, transferred to Los Angeles.
L. I. DALEY.

SAVANNAH, GA.

LIBERTY (Frank and Hubert Bandy, mgrs.; agent, Princess Theatrical Exchange, rehearsal, Monday 12).—Gordon and Henry, clever dancing; Dierickx Brothers, hit; Mr. and Mrs. Murray Ferguson, excellent; Gladys Vance, big hit; Ben F. Cox, failed.
ORPHEUM (Joseph A. Wilensky, mgr.; agent, Inter-State Circuit, rehearsal, Monday 2).—Miller and Tempest, good; Al. Coleman, scored; Lydell and Butterworth, encores; Elma Eliwood, made good; Clementso Brothers, big.
R. MAURICE ARTHUR.

SEATTLE, WASH.

(By Wire.)
ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 10).—Willard Sims and Co., hit; Augusta Glose, headliner, nicely received; Spissel Bros., pleased; Thurber and Madison, good; "Plumeco," capable company in amusing sketch; Mr. and Mrs. Colby, Art Bowers, good.
PANTAGES (Alex. Pantages, mgr.; agent, direct; Monday rehearsal 11).—Alfred the Great, won favor; Allen and Lee, favor; Delmar and Delmar, well liked; Muriel Window, several encores; Edward Keough, novel sketch.
MAJESTIC (W. S. Cooke, mgr.; agent, S-C; Monday rehearsal 11).—"Lady Betty," Orietta Taylor and Co.; Nelson Downs; DeWitt Young and Sister; Cox and Farley.
NED FRANKLIN.

SPOKANE, WASH.

(By Wire.)
ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Henry Labelle, opens; Jeannette Adler, failed to get over; Lionel Barrymore and Co., received silent reception; Williams and Warner, pleased; Frank Morrell, hit of bill; Gus Onlaw Trio, good; "Old Soldier Fiddlers," hearty reception.
PANTAGES (E. Clarke Walker, mgr.; agt., direct).—Schenck Family, very good; London quartet, pleased; A. McLeon, scored; Burke and Carter, big; The Kellers, caught on.
WASHINGTON—Five Columbians, headliners, John Higgins, went big; Tom McGuire, fair; Kettler and Nelson, fine; Besnah and Miller, enjoyed; Seymour and Robinson, very clever.
R. E. McHUGH.

SYRACUSE, N. Y.

GRAND (Joseph F. Pearlstein, mgr.; agent, U. B. O.; rehearsal Monday 10).—Ollie Young & April, fared well; Monroe & Mark, old stuff; went poorly; Kathleen Clifford, fairly; Hop from start to finish; Bothwell Brown, great appearance, dance, decided hit; Andy Rice, won on parodies, many encores; Four McNallys, very well.
HENRIETTE.

TORONTO, ONT

SHEAR'S (J. Shea, mgr.; agent, U. B. O.).—Adelaide Norwood, success; Chip and Marble, dainty and clever; Ce Dora, sensational; Geo. Felix and Barry Sisters, fair; Leo Carrillo, clever; Bell Boy Trio, hit; Long Acre Quartet, good; Pletz-Larella Sisters, good.
MAJESTIC (Peter F. Griffin, mgr.).—Kalma and Falfarron, fire; Great Ernie, great; Valento, clever; Rogers and Sholair, scream; Musical Hicks, big; Farrow Family, good.
YOUNG STREET (H. W. Moran, mgr.).—Woodwells, good; Kelly and Catlin, pleased; Garner and Parker, clever; Margaret Newton & Co., scored.
STAR (F. W. Stair, mgr.).—"Merry Whirl."
GAYETY (T. R. Henry, mgr.).—"Beauty Trust."
HARTLEY.

WASHINGTON, D. C.

CHASE'S (H. W. DeWitt, mgr.; agent, U. B. O.; rehearsal, Monday 11).—Vilmos Westony, decided hit; Mrs. Gardner Crane and Co., very good; Namba Troupe, great; Mme. Casselli's Dogs, very good; Hal Morrill, good; Fay 2 Coleys and Fay, scored; De Renzo and La Due, clever.

Wake up! Mr. Manager, if you want

A REAL HIT

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Lyric, Dayton, next week (Oct, 10)

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COSMOS (A. G. Brylawski, mgr.; agent, Norman Jeffries; rehearsal, Monday 9).—Torleys, big; Benneville Bros., very good; Darnody, clever; Billy Evans, good; Kraft and Myrtle, pleased; Sig. Bartolomeo, scored; Elizabeth Herold, very clever; Musical Gray, nicely; "Those Kentucky Girls," fair.
CASINO (A. C. Mayer, mgr.; agent, Wm. Morris; rehearsal, Monday 10).—Samuel Howard and Co., laughing hit; Huddleson's Animals, very good; Annette De Lestare, scored; Davis and Davis, good; Joyce and Kennedy; Murray and Hunt, fair.
MAJESTIC (F. B. Weston, mgr.; agent, rehearsal, Monday 11.30).—Rhodes, Rhodes and Winifred, hit; Three Madcaps, clever; Tweedy and Roberts, good; Mattie Walsh, good.
NEW LYCEUM (Eugene Kernan, mgr.).—Williams' "Imperials."
GAYETY (George Peck, mgr.).—Robbie's "Knickerbockers."
EDWARD DOMBHART.

KEITH'S SYRACUSE PROPOSITION.

Syracuse, N. Y., Oct. 6.

B. F. Keith has through his architect A. E. Westover, of Philadelphia, has filed plans calling for a seven story theatre and office building in this city. Mr. Keith is given in the papers as the sole owner and proprietor of the house. The estimated cost of the building is about \$300,000.

The site on leased ground is the best in the newly improved portion of South Salina street, just south of Jefferson, on the west side. It has about 70 feet frontage on Salina, running almost straight back to Clinton, giving a depth of around 200 feet. The buildings on the site have not yet been demolished.

Further down Salina Street in the same block and on the same side, the new Klaw & Erlanger house is going up, with foundation at present to the street level.

Mr. Keith has already served notice upon the Shuberts that he will vacate the Grand Opera House within a stated period. This will leave the house upon the Shuberts' hands. They are now booking the Welting through M. Rels and "The Open Door."

It is not unlikely that the Grand may eventually find itself on a Burlesque Wheel. Perhaps the Eastern Circuit, as Syracuse would make a very nice "split week" with Rochester on that Wheel. This city hasn't had burlesque since before the last census was taken.

Chas. A. Taylor

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VARIETY ARTISTS' ROUTES FOR WEEK OCT. 10 WHEN NOT OTHERWISE INDICATED.

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"B. R." after name indicates act is with burlesque show mentioned. Routes may be found under "Burlesque Routes."
"C. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."
ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.
TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."
PERMANENT ADDRESSES GIVEN FOR OVER THE SUMMER MUST BE REPLACED BY WEEKLY ROUTE FOR THE PRESENT SEASON.

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Albani 1005 Broadway N Y
Aldines The 2922 Cottage Grove Chicago
Alexander & Bertie 41 Acre Lane London
All Sidi 900 Spring Pittsburgh
Allaire & Jeans 85 John Fall River
Allen Joe Robinson Crusoe Girls B R

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 Delavoye Will Howes London Show C R
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 Delmore Adelaide Girls from Happyland B R
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 Du Bois Great & Co 80 No Wash Av Bridgeport
 Du Mars & Guadieri 397 W Water Elmira N Y
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 Next Week (Oct. 10), Fifth Ave.

Edwards Jessie Pantages Denver
 Edwards Sherry American E Liverpool Ohio
 Egan Geo Marathon Girls B R
 El Barto 2531 Hollywood Phila
 Elber Lew Bowers Burlesquers B R
 Elliott Jack Runaway Girls B R
 Ellsworth Mr & Mrs 22 Manhattan Av N Y
 Elmors & Linden Marie La Crosse
 Elmore & Raymond Pantages San Francisco
 Elwood Perry & Downing 924 Harlem Av Balto
 Emelle Troupe Bijou Jackson Mich
 Emerald Connie 41 Holland Rd Brixton London
 Emerson & Le Clear 23 Beach Av Grand Rapids
 Emerson Ida Robinson Crusoe Girls B R
 Emerson Harry Midway Maidens B R
 Emmett & Lower 419 Pine Darby Pa
 Englebreth G W 2313 Highland Av Cincinnati
 Ensor Wm Hastings Show B R
 Eslinger Mabelle E 216 S Central Av Chicago
 Esman H T 1284 Putnam Av Bklyn

Evans Allen Irwins Big Show B R
 Evans Beanie 3701 Cottage Grove Av Chicago
 Evans Teddy Midnight Maidens B R

LA ESTRELLITA

Now in 8th month. Featured Attraction.
 Portola Cafe, San Francisco.

Evans & Lloyd 923 E 12 Bklyn
 Evelyn Sisters 253 Green Av Bklyn
 Evans Gertrude Fads & Folies B R
 Evans Geo 210 Loosay San Antonio
 Ewen & Prince Pantages St Joe Mo
 Ewing Chas & Nina 455 Telfair Augusta Ga

Fairchild Sisters 220 Dixwell Av New Haven
 Fairchild Mr & Mrs 1321 Vernon Harrisburg
 Fairfax Grace Colonial Warsaw Indef
 Fairburn Jas Miss N Y Jr B R
 Falls Billy A 558 Lyell Av Rochester
 Fantes Trio 5 Union Sq N Y

FARRELL-TAYLOR TRIO

Funnest Black Face Act in Vaudeville.
 Next Week (Oct. 10), Gayety, Pittsburg

Fawn Loretta Rose Sydel B R
 Fay Two Coleys & Fay Colonial Norfolk
 Felix Geo & Barry Sisters Sheas Toronto
 Felsman & Arthur 2144 W 20 Chicago
 Fenner & Fox 639 Central Camden N J
 Fentelle & Vallorie Orpheum New Orleans

DAVE FERGUSON

Next Week (Oct. 17), Poli's, New Haven.

Ferguson Frank 489 E 43 Chicago
 Ferguson Jos 127 W 67 N Y
 Ferguson Marguerite Hastings Show B R
 Fern Ray 1300 W Ontario Phila
 Fernandes May Duo 207 E 87th N Y
 Ferrard Grace 2716 Warsaw Av Chicago
 Ferry Wm 5 Av N Y
 Field Bros Keiths Pawtucket R I
 Fields & La Adella O H Youngstown O
 Fields & Hanson Broadway Camden N J
 Fields School Kids Princess Hot Springs Ark
 Finn & Ford 290 Revere Winthrop Mass
 Finney Frank Trocadero B R
 Fisher Marie Gaiety Girls B R
 Fisher Sisle Rose Sydel B R
 Fiske Gertrude Brigadiers B R
 Fitzgerald & Quinn Bowers Burlesquers
 Fitzgeralds 8 Juggling Girls Ringling C R
 Fittsimmons & Cameron 5609 S Green Chicago
 Fletchers 33 Rondell pl San Francisco

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 America Travesty Stars
 Pickwick, San Diego, Cal. Indefinite.

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 Floede Nellie Columbians B R
 Follette & Wicks 1824 Gates Av Bklyn
 Forbes & Bowman Orpheum Omaha Neb
 Force Johnny 800 Edmonson Baltimore
 Ford Geo Queen of Jardin de Paris B R
 Ford & Co 300 Fenton Flint Mich
 Ford Johnny O H Chicago Indef
 Ford & Wesley Proctors Newark N J
 Ford & Miller 26 Brayton Buffalo
 Ford & Louise 128 S Broad Mankato Minn
 Forby Geo Waltham House Wigan Eng
 Foster Geo A Ringling Bros C R
 Foster Harry & Sallie 1838 S 12 Phila
 Foster Billy 2316 Centre Pittsburg
 Fouto Ringling Bros C R
 Fox & Summers 517 10 Saginaw Mich
 Fox Florence 172 Filmore Rochester
 Fox Will World of Pleasure B R
 Foyer Eddie 9020 Pierpont Cleveland
 Francis Wilfred Vanity Fair B R
 Francis Willard 67 W 138 N Y
 Francisco 543 N Clark Chicago
 Frank Sophia & Myrtle Miss N Y Jr B R
 Freeman Bros Girls from Happyland B R
 Freigh Lizzie Bowers Burlesquers B R
 French Henri Gerard Htl N Y
 French & Williams 821 W Blaine Seattle
 Frey Twins Temple Detroit
 Fricke William Lovemakers B R
 Fobel & Ruge 317 W 23 N Y
 Furman Radie Orpheum Memphis

Gaffney Sisters 1407 Madison Chicago
 Gaffney Al 303 Vernon Brooklyn N Y

FIVE GAFFNEY GIRLS

"Scenes in a Dressing Room"
 Booked Solid by W. V. A.

Gage Chas 179 White Springfield Mass
 Gale Ernie 169 Eastern Av Toronto
 Gage Ed Big Banner Show B R
 Gaden Geo Girls from Happyland B R
 Gardner Andy Bohemians B R
 Gardner George & Co 4646 Kenmore Av Chicago
 Gardners Three 1968 No 8 Phila
 Gath Karl & Emma 508 Cass Chicago
 Gaylor Chas 763 17 Detroit
 Gault & T Jacks E B R
 George Al D Sam T Jacks E B R
 Georgia Campers Emple Newark N J
 Germane Anna T Auditorium Quincy Mass
 Gettings J F Marathon Girls B R
 Geyer Bert Palace Htl Chicago
 Gilbert Ella R Runaway Girls B R
 Gill Ed & T Queen of Jardin de Paris B R
 Gilmore Mildred Gaiety Girls B R
 Girard Marie 41 Howard Boston
 Gleason Violet 489 Lexington Waltham Mass
 Glove August Orpheum Portland
 Glover Edna May 882 N Emporia Av Wichita
 Goforth & Doyle 251 Halsey Bklyn
 Golden N Hastings Show B R
 Goldie Annette Big Banner Show B R
 Goldie Boys Orpheum Webster City Ia
 Goldsmith & Hoppe Polle Scranton
 Goodman H 700 E 106 N Y

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In playing the greatest mind reading act on the American Stage, an act with the reputation that this act has won. For it will get you the MONEY when your business is bad. It will build up your business to stay. This act is Beautifully staged. And altogether is one of the most elaborate specialties of the kind that vaudeville has lately seen."

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WORLD'S FAMOUS MIND READER

A Mind Reading Act with unlimited possibilities. Playing to Phenomenal Business everywhere. The results at the box office make the Managers wear a smile that won't come off.
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FOUR

CATES

World's Greatest and
Best Musical Act

The four musical Cates are without doubt, as they style themselves, the greatest musical act in the world. Their playing is a treat to music lovers. Each one is a soloist of high ability. Mr. Walter H. Cate, the world's greatest saxophone soloist, is truly marvelous, not only his tones, but his technique also is magnificent. Mr. Cate, the cornet soloist, is the finest, beyond question, we have ever heard, with the exception of Levy, now dead, who was the peer of all the world. The others must be seen to be appreciated.—Daily News, Hot Springs, Ark.

EXCELA AND FRANKS

"THE PHYSICAL CULTURE GIRLS"
S-C Circuit. Coming East.

TOOMER and HEWINS

Present the Comedy Playlet, "IT HAPPENED IN LONELYVILLE."

The Muscatine (Ia.) "Journal," Sept. 13, said: "The comedy playlet, 'It Happened in Lonelyville,' in which Toomer and Hewins appear, proved a decided hit, the many ludicrous situations bringing much laughter. Both artists display real ability and their work throughout was high class."

Address: WHITE RATS, New York or Chicago Agent, A. E. MEYERS (W. U. M. A. TIME).

DEAS, REED and DEAS

Some Singing Some Comedy Some Clothes

The real "Some" act will be in New York soon.

SOME CLASS

LAURA

BILLY

HOUSTON and KIRBY

Next Week (Oct. 10), Bijou, Iowa City.

A. E. MEYERS, Agent.

Jackson and Margaret

Novelty Singing Act "IN OLD KENTUCKY"

Presenting America's Greatest Colored Lady Contralto Singer. Care VARIETY, Chicago.

DeRENZO And LaDUE

BOOKED SOLID—UNITED TIME.

This Week (Oct. 3), Chase's, Washington. Next Week (Oct. 10), Trent, Trenton.

The Ben Harneys

Mr. Harney, "The Originator of Rag Time," having written all NEW SONGS and MUSIC for the Act, SOLICITS engagements starting Nov. 12.

Management J. WELLINGTON ELSWORTH, care Continental Hotel, San Francisco.
Have \$6,000 To Invest in a Good Proposition.

Colossal Success OF RADIANT

This Week (Oct. 3), Mary Anderson, Louisville

Next Week (Oct. 10), Orpheum Memphis

First American Engagement in 3 years. En Route, Orpheum Circuit

THE GREAT HOWARD

SCOTLAND'S PREMIER VENTRILOQUIST

Will shortly produce a novelty in the ventriloquial line. Playing the piano and manipulating the dummies which will sing at the same time. This season Orpheum Road Show.

Management, JOE MEYERS

MOFFETT and CLARE

PRESENTING A POLITE SINGING AND DANCING OFFERING

A SUCCESS IN THE WILLIAMS HOUSES.

LAYPO and BENJAMIN

WHO'S LOONEY NOW?

Will sail for Europe soon. HENNESSY AND BOSTOCK, Managers. Wardrobe furnished by Davidson, Red Bank, N. J.

When answering advertisements kindly mention VARIETY.

Introducing the Hebrew character in a comedy acrobatic act. The act with a sensational finish. United Time.

odrich Mitchell Hastings Show B R
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rdon & Henry Academy Charleston S C
rdon & Marx Proctors Newark N J
seans Bobby 400 So 6th Columbus O
stibb Amy 601 N Clark Chicago
uld C W Marathon Girls B R
uld & Rice 826 Smith Providence R I
yt Trio 856 Willow Akron O
aham Frank Marathon Girls B R
annon Ha Melrose Park Pa
ant Burt & Bertha 2566 Harbarn Chicago
anville & Mack Cherry Blossoms B R
aves Joy Dreamlanders B R
ay & Gray 1922 Birch Joplin Mo
ay & Graham Sydney Australia Indef
een Edna Bowers Burlesquers B R
een Ethel Temple Rochester
eene Winnifred Runaway Girls B R
emmar & Melton 1437 S & Louisville
fifth John P Trocadero B R
ffs & Hoot 1328 Cambria, Phila
lmes Tom & Gertie Williamstown N J
lmm & Satchell O H Waterville Me
oom Sisters 503 N Hermitage Treanton N J
oomsman Al 632 North Rochester
over & Richard 2731 Bway N Y
ovini Geanette Washington Society Girls B R
uber & Kew 408 4 Av E Flint Mich
llovey & Charlton 908 Harrison Detroit
yer Victoria Miss N Y Jr B R
yer & Valle 86 Cumberland W Green London

H

lated Willard 1141 Prytanla New Orleans
ll Geo F Polls New Haven
ll & Blacoe 58 Orchard Norwich Conn
ll Prichard & Mountain Majestic Ft Worth
llman & Murphy Comique Buffalo
lls Dogs 111 Walnut Revere Mass
lson Boys 21 E 98 N
lmlna The 51 Scovel Pt Detroit
lmlton Maude Watsons Burlesquers B R
lmlton Estelle B 2636 N 31st Philadelphia
lmlton Jack 8 Plateau Montreal
lmond Gracia Robinson Crusoe Girls B R
lmpson & Bassett 687 Poplar Cincinnati
lney Edith Majestic Nashville
lney & Long Arch Chicago
lannon Billy 1539 No Hamlin Av Chicago
lney & Baylies 552 Lenox Av N Y
lrcourt Frank Cracker Jacks B R
lrmionus Four Alamo New Orleans Indef
lrrington Bobby Serenaders B R
lrris & Randall Sun Springfield O
lrrison West Trio 609 81 Norfolk Va
lry Billy & Marie Orpheum Des Moines
lry Stanley Wards 3445 Pine St Louis
lry Maurice 158 Lenox Av N Y
lry Bros Hagenbeck-Wallace C R
lryville Effie Big Banner Show B R
lryville Harry Hastings Show B R
lryville The 507 Western Mountville W Va
lryman Gretchen 665 W 144 N Y
lryman Ben All Luna Villa Hi Coney Island
lryman Harry Hastings Show B R
lryman Charlie Majestic Ft Worth
lryman J H Majestic Willow City Pa Indef
lryman Fanny & Co Foredale R I
lryman The 47 E 132 N Y

E. F. HAWLEY AND CO.

THE BANDIT.

This Week (Oct. 3) New Bedford.
EDW. S. KELLER, Rep.

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ayes Margaret Watsons Burlesquers B R
ayes Gertrude Follies of the Day B R
ayes & Patton Carson City New Indef
ayes Beatrice Americans B R
ayes & Wayne 418 Strand W C London
ayman & Franklin Shoreditch London
ayward & Hayward Orpheum Sioux City
azelton Jas Washington Society Girls B R
aly Tim Galey Girls B R
earn Sam Follies of the Day B R
eath Frankie Big Review B R
eld & La Rue 1328 Vine Phila
nderson & Thomas 227 W 40 N Y
onella & Howard 646 N Clark Chicago
ennings Trevett Chicago
enry Bros Vaudeville Lansing Mich
enry Dick 207 Palmto Bklyn
enry Girls 2326 So 17 Phila
enry Jack 41 Lisle Leicester Sq London
enry The Lyric Buffalo
erbert 95 Moreland Boston
erberts The 47 Washington Lynn Mass
erberts Flying Sells Floto C R
erlein Lillian Apollo Vienna
erman & Rice 428 W 80 N Y
ers Geo 822 Stone Av Scranton
euman Troupe Hagenbeck-Wallace C R
everley Great 201 Desmond Sayre Pa
lckman Bros & Co Galey Springfield Ill
ll Arthur Hastings Show B R
ll Edmunds Trio 262 Nelson New Brunswick
llard May Sam T Jacks B R
lllar & La Vette Barnum & Bailey C R

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The German Chauffeur.
Material by J. Brandon Walsh.

llis Harry Robinson Crusoe Girls B R
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olt Alf Sydney Australia
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ood Fred 326 Littleton Av Newark N J
otting Edward 557 S Division Grand Rapids
otting Chas Follies of New York B R
oward Emily 644 N Clark Chicago
oward Mote Vanity Fair B R
oward Geo F Big Review B R
oward Comedy Four 983 3 Av Bklyn
oward Harry & Mae 222 S Peoria Chicago
oward & Co Bernice 3009 Calumet Av Chicago
oward & Howard Orpheum Oakland
owe Sam Lovemakers B R
owe Lizette Watsons Burlesquers B R

Huegel & Quinn 536 Rush Chicago
Hubert & De Long 4416 Madison Chicago
Hunt Robt Washington Society Girls B R
Hunter Ethel 4029 Troost Kansas City
Huntress National Hti Chicago
Hurley F J 152 Magnolia av Elizabeth N J
Huxley Dorcas E Vanity Fair B R
Hyatt & Neale 35 W Lenoyle Baltimore
Hylands Thru 23 Cherry Danbury Conn
Hynde Beale 518 Pearl Buffalo

I

Imhoff Roger Fads & Follies B R
Ingram & Seelye Bowdoin Sq Boston
Ingrams Two 1804 Story Boons Ia

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1547 Broadway, N. Y. City.

Irish May Watson Burlesquers B R
Irwin Flo 227 W 45 N Y
Irwin Geo Irwins Big Show B R

J

Jackson H'ry & Kate 208 Buena Vista Yonkers
Jackson Arthur P Colonial Pittsfield Mass Indef
Jackson Alfred 80 E Tupper Buffalo
Jackson Robt M Runaway Girls B R
Jackson & Long No Vernon Ind
Jansen Ben & Chas Bowers Burlesquers B R
Jeffries Tom 150 Henry Bklyn
Jenners The 1301 W 11th Washington
Jennings & Renfrew Temple Rochester
Jerge Louis 201 Essex Av Buffalo
Jerome Edwin Merry Whirl B R
Jess & Dell 1202 N 6 St Louis
Jess Johnny Cracker Jacks B R
Jewel 263 Littleton Av Newark N J
Jewell & Barlow 3692 W Arlington Av St Louis
Johnson Honey 39 Tremont Cambridge Mass
Johnson & Mercer 612 Joplin Mo
Johnson Bros & Johnson 8245 Callowhill Phila
Johnston Elsie Reeves Beauty Show B R
Johnston & Buckley Golden Crook B R
Jones Alexander Grand Anderson Ind
Jones & Deely Bennett Hamilton Can
Jones & Gilliam 10 Melrose Boston
Jones & Rogers 1331 Park Av N Y
Jones Maude 471 Lenox Av N Y
Jones & Whitehead 83 Boyden Newark N J
Joyce Jack Circus Bush Vienna
Julian & Dyer 67 High Detroit
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K

Karl Forsythe Atlanta
Kane Leonard Orpheum Savannah
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Kaufman Reba & Inez Follies Bergere Paris
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Keatons Three Orpheum Nashville
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Kelley, Lew Serenaders B R
Kelly Sisters 4832 Christiana Av Chicago
Keltner 133 Colonial Place Dallas
Kendall Ruth Miss N Y Jr B R
Kendall Chas & Maudie Jackson Av N Y
Kennedy Joe 113 N S Av Knoxville
Kenney & Hollis O H No Attleboro Mass
Kent & Wilson 6036 Monroe Av Chicago
Kenton Dorothy Alhambra Paris
Kenoy Family Barnum & Bailey C R
Kessner Rose 438 W 164 N Y
Kidders Bert & Dorothy 127 1/2 Clay San Fran
Kida 833 St Lawrence Montreal
Kine Josie Bowers Burlesquers B R
King Margaret H Serenaders B R
King Bros 211 4th av Schenectady
King Violet Winter Gard'n Blackpool Eng Indef
Klinnebrew & Klara O H Plymouth Ill Indef
Kliraflo Bros 710 8 Av Evansville Ind
Kirschbaum Harry 1023 Ma Kansas City
Knickerbocker Trio Sun Springfield O
Koehrs Three 66-13 Wheeling W Va
Koehler Gracey 5050 Calumet Chicago
Koler Harry Queen of Jardin de Paris B R
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Kurtis Russe American Chicago
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L

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Lacouver Lena Vanity Fair B R
Lafayettes Two 185 Graham Oshkosh
Laird Major Irwins Big Show B R
Lake Jas J Bon Tons B R
Lalor Ed Watsons Burlesquers B R
Lancaster & Miller 546 Jones Oakland
Lane Goodwin & Lane 3713 Locust Phila
Lane & Ardell 332 Genesee Rochester
Lane Eddie 306 E 73 N Y
Lane & O'Connell Orpheum Oakland
Lang Karl 273 Bickford Av Memphis
Lanndon Lucille 565 W 144 N Y
Lanndons Bijou Flint Mich
Lanigan Joe 102 S 51 Phila
Lansear Ward E 232 Schaeffer Bklyn
La Auto Girl 123 Alfred Detroit
La Blaine M & W Jack 3315 E Baltimore
La Centre & LeRue 2461 2 Av N Y
La Delia Four 123 2d Decatur Ind
La Fleur Joe Forepaugh Sells C R
La Follies Four Barnum & Bailey C R
La Fere Eleanor Miss N Y Jr B R
La Gusta 224 E 42 N Y
La Mar Dorothy World of Pleasure B R

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La Nolle Ed & Helen 1707 N 15 Phila
La Mera Paul 27 Monroe Albany
La Ponte Marguerite Miles City Mont
La Roy & Holmes 21 Lillie Newark
La Tell Bros Strong Burlington Vt
La Tour Irene 24 Atlantic Newark N J
La Tosea Phil 335 W 32 Los Angeles
La Toy Bros Orpheum Memphis
Larkin Nicholas Runaway Girls B R
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Larrievs 32 Shuter Montreal
Lawrent Marie Auditorium York Pa
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Le Grand Gordon 2823 Washington St Louis
Le Hirt 760 Clifford Av Rochester
Le Pearl & Bogert 401 Solome Springfield Ill
Le Roy Great Highland Salem O
Le Roy Lillian Marathon Girls B R
Le Roy Vivian Golden Crook B R
LeRoy Vic 3300 Broadway Kansas City Kan
Le Roy Chas 1506 N Gay Baltimore
Le Roy & Adams 1812 Loevel Av Erie Pa
Le Roy & Cahill Bon Tons B R
Le Van Harry Big Review B R
Leahy Bros 9 Harrison Pawtucket R I
Lee Minnie Bowers Burlesquers B R
Leestelle Eleanor Serenaders B R
Leffingwell Nels & Co Grand Portland
Leick & Keith Kings Dundee Scot
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With "Our Miss Gibbs," Knickerbocker
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Leslie Genie 361 Tremont Boston
Leslie Frank 124 W 139 N Y
Leslie Mabel Big Banner Show B R
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Lester Ed Keitel 318 Fremont Av Jersey City
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Levy Jules 47 W 129 N Y
Lewis A Vanity Fair B R
Lewis Chas 101 W 113 N Y
Lewis & Lake 2411 Norton Av Kansas City
Lewis Phil J 115 W 21 N Y
Lewis Walter C 677 Wash'n Brookline Mass
Lewis & Green Dainty Duchess B R
Liscord Lottie Watsons Burlesquers B R
Liseman Harry Hastings Show B R
Livermore A M Kentucky Paducah Ky
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Lloyd & Castano 101 N Y
Lohse & Sterling 2016 Houston Houston Tex
London & Riker 32 W 98 N Y

The Longworths

A Refined Novelty Singing Act.
Next Week (Oct. 10), Danville & Champaign.

Lorraine Harry Big Review B R
Lorraine Kentucky Paducah Ky
Lovett Ed World of Pleasure B R
Lower F Edwards Hastings Show B R
Luce & Luce Orpheum Salt Lake
Luken Al Marathon Girls B R
Lutinger Lucas Co 536 Valencia San Fran
Lynch-Hazel 253 Norwood Av Grand Rapids
Lynch Jack 93 Houston Newark
Lynn Roy Box 62 Jefferson City Tenn
Lyons & Atwood Duns Cafe San Francisco
Lyres Three Majestic Little Rock

M

Macdonald Sisters 12 Bache San Francisco
Mack Floyd Potts Scranton
Mack Tom Watsons Burlesquers B R
Mack Billy 547 Chestnut Phila
Mack & Co Lee 688 N State Chicago
Mack Wm Follies of the Day B R
Mackey J S Runaway Girls B R
Madison Chas Trocadero B R
Mae Florence 43 Jefferson Bradford Pa
Mabel Agnes 573 Wabash Av Chicago
Mahoney Wm Irwins Big Show B R
Maitland Mabel Vanity Fair B R
Majestic Musical Four Galey Girls B R
Malloy Dannie 11 Glen Morris Toronto
Maltrest Lewis & Co Bway Lorain O
Malvern Troupe Girard Phila
Mann Chas Dreamland B R
Manning Frank 335 Bedford Av Bklyn
Manning Trio 70 Clacy Grand Rapids
Mantella Marionettes 4420 Berkeley Av Chicago
Marcell & Lenett Entertainment Show C R
Mardo & Hunter Cozy Corner Girls B R
Marine Comedy Trio 187 Hopkins Bklyn
Mario Louis Vanoy Fair B R
Marion & Lillian 22 Manhattan Av N Y
Marion Dave Dreamlanders B R
Marke Dorothy South Fallsburg N Y
Mario Aldo Trio 61 E R N Y
Marsh & Middleton 19 Dyer Av Everett Mass
Marshall & King Golden Crook B R
Marshall Louise Golden Crook B R
Martioli Mazie 3083 Sutter San Francisco
Martha Mile Hathaways Lowell

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Martin Frank A Sam T Jacks B R

Martine Carl & Rudolph 463 W 57 N Y
Matheson Walter 843 W Ohio Chicago
Mathieu Juggling Family Dixon Ill

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Maya Musical Four 154 W Oak Chicago
Mazette Rose Marathon Girls B R
McAllister Dick Vanity Fair B R
McAvoy Harry Bon Tons B R
McCaule Larry Irwins Big Show B R
McCann Geraldine & Co 706 Park Johnston Pa
McCarthy Henry 317 N Hancock Phila
McClain M 3221 Madison Av Pittsburgh
McConnell Sisters 1247 Madison Chicago
McCormack Frank & Co Polia Springfield
McCormick & Irving 503 W 178 N Y
McCormick & Wallace Sun Springfield O
McCune & Grar ' 636 Benton Pittsburg
McDowell John & Alice 627 6 Detroit
McGarry & McGarry Pennant Winners B R
McGarry & Harris 521 Palmer Toledo
McGee Oje F Hathaways New Bedford
McGregor Sandy Brigadiers B R
McGuire Tuts 69 High Detroit
McIntyre W Follies of the Day B R
McMahon & Chappelle Box 424 Bordentown N J
McNamee Washington Spokane
McWaters & Tyson 471 60 Brooklyn
Meik Anna Brigadiers B R
Meehan Billy Sam T Jacks B R
Mendelsohn Jack 163 W 63 N Y
Mendelsohn 104 E 14 N Y
Meredith Sisters 25 W 65 N Y
Merrill Sebastian Alhambra N Y
Merritt Frank Peoples Henderson Ky
Merritt Raymond 178 Tremont Pasadena Cal
Mets & Mets 601 W 144 N Y
Methren Sisters 12 Culton Springfield Mass
Meyer David Panagos Victoria B C Indef
Meyers Belle Majestic Montgomery
Michael & Michael 320 W 53 N Y
Milam & Du Bois 825 19 Nashville
Miles Margaret Fads & Follies B R
Military Four 679 E 24th Paterson N J
Millard Bros Rose Sydel B R
Miller A Queen of Jardin de Paris B R
Miller Helen Passing Parade B R
Miller Ford 26 Braxton Buffalo
Miller & Mack 2641 Federal Phila
Miller & Princeton 89 Olney Providence
Miller Theresa 118 W Grand Av Oklahoma
Millers The Haag Show C R
Millman Trio Schuman Frankfurt
Milmars 214 S Wash Kokomo Ind
Mints & Palmer 1305 N 7 Phila
Miroff Princess Broadway Camden N J
Miskel Hunt & Miller 108 14 Cincinnati
Mitchell Bennett Miss N Y Jr B R
Mitchell & Cain Coliseum London
Moller Harry 30 Blythe Delaware
Monach Four Golden Crook
Montgomery & Healy Sra Majestic Milwaukee
Montgomery Harry 65 E 110 N Y
Montambo & Bartelli 35 Field Waterbury
Mooney & Holben Woolwich London
Moore Helen J Columbians B R
Moore Geo W 2901 E Allegheny Phila
Moore Mabel Valentine Empress Kansas City
Morgan Maybelle Midnight Maidens B R
Morgan Bros 2525 E Madison Phila
Morgan King & Thompson Sls 603 E 41 Chicago
Morrell Frank Orpheum Seattle
Morris Felice Orpheum Seattle
Morris Joe Dainty Duchess B R
Morris Ed Reeves Beauty Show B R
Morris Helen Passing Parade B R
Morris & Wortman 132 N Law Allentown Pa
Morris & Morton 1306 St Johns Pl Bklyn
Morris Mildred & Co 250 W 85 N Y
Morris Billy & Sherwood Sls 223 Pontiac Dayton
Morrison May Watsons Burlesquers B R

Miss ALICE MORTLOCK

Presenting "THE OTHER WOMAN."
This Week (Oct. 2), Majestic, Denver.

Morton Harry K Golden Crook B R
Morton & Keenan 574 11 Bklyn
Moser Wm Bon Tons B R
Mowatt's Pierrot Interarten Berlin
Mull Eva World of Pleasure B R
Mullen Tom Queen of Jardin de Paris B R
Mullen Jim Lovemakers B R
Muller Maud 601 W 151 N Y
Murphy Frances Dreamlanders B R
Murray Elizabeth New Amsterdam N Y Indef
Murray & Alvin Great Albin Co
Murray & Stone 2045 E 18th Cleveland
My Fancy 12 Adams Strand London
Myers & MacBryde 182 6 Av Troy N Y

N
Nash May Columbians B R
Nassar Nat & Co 8101 Tracy Av Kansas City
Nelson H P Follies of New York B R
Nelson Chester Americans B R
Nelson Bert A 1942 N Humboldt Chicago
Nelson Georgia 2710 Virginia St Louis
Nelson Oswald & Borger 150 E 128th N Y
Nevaros Three 894 12 Av Milwaukee
Nevels & Erwood 231 Edgmont Av Chester Pa
Newhoff & Phelps 32 W 118 N Y
Newton Billy E Miss N Y Jr B R
Nichols Nelson & Nichols Arcade Toledo
Nicolaia Ida Bohemians B R
Noble & Brooks Majestic Rock Island Ill
Nonette 617 Flatbush av Bklyn
Normans Juggling Sells Floto C R
Norton Ned Follies of New York & Paris B R
Norton C Porter 6342 Kimbark Av Chicago
Norwalk Eddie 305 Prospect Av Bronx N Y
Noss Hertina Gerard Hotel N Y
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 Bon Tons Gayety Detroit 17 Gayety Toronto
 Bowers Burlesques Alhambra Chicago 17
 Gayety Detroit
 Brigadiers 10-12 Bon Ton Jersey City 13-15
 Folly Paterson 17-19 Luzerne Wilkes-Barre
 20-22 Gayety Scranton
 Broadway Gayety Girls Howard Boston 17 Col-
 umbia Boston
 Cherry Blossoms Star Cleveland 17 Folly Chi-
 cago
 Columbia Girls Gayety Omaha 17 Gayety
 Minneapolis
 College Girls Gayety Kansas City 17 Gayety
 Omaha
 Cozy Corner Girls Academy Pittsburg 17 Star
 Cleveland
 Cracker Jacks Gayety Toronto 17 Garden
 Buffalo
 Dainty Duchess Gayety Minneapolis 17 Gayety
 Milwaukee
 Dreamlands Columbia Boston 17-19 Bon Ton
 Jersey City 20-22 Folly Paterson
 Ducklings Empire Chicago 17 Avenue Detroit
 Empire Burlesques Peoples Cincinnati 17
 Empire Chicago
 Fads & Follies Casino Boston 17 Columbia N Y
 Follies Day Star Toronto 17 Royal Montreal
 Follies New York Waldmans Newark 17 Em-
 pire Hoboken
 Ginger Girls Columbia N Y 17 Casino Phila
 Girls From Dixie Empire Hoboken 17 Bronx
 N Y
 Girls From Happyland Metropolis N Y 17
 Westminster Providence
 Golden Crook Corinthian Rochester 17-19 Mo-
 hawk Schenectady 20-22 Gayety Albany
 Hastings Big Show Westminster Providence 17
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 Gayety Baltimore
 Imperials Monumental Baltimore 17 Penn Cir-
 cuit
 Irwins Big Show Star Brooklyn 17 Waldmans
 Newark
 Irwins Majestics Casino Philadelphia 17 Star
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 Jardin de Paris Star St Paul 17 St Joe
 Jersey Lillies Gayety Baltimore 17 Gayety
 Washington
 Jolly Girls Empire Newark 17 Bowery N Y
 Kentucky Belles Folly Chicago 17 Star Mil-
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 Knickerbockers Gayety Pittsburg 17 Empire
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 Lady Buccaneers 10-12 Folly Paterson 13-15
 Bon Ton Jersey City 17-19 Gayety Scranton
 20-22 Luzerne Wilkes-Barre
 Marathon Girls 10-12 Gayety Albany 13-15
 Mohawk Schenectady 17 Gayety Brooklyn
 Merry Maidens Casino Brooklyn 17 Empire
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 Merry Whirl Royal Montreal 17 Howard Bos-
 ton
 Midnight Maidens Standard Cincinnati 17 Gay-
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 Minneapolis
 Moulin Rouge Buckingham Louisville 17
 Peoples Cincinnati
 New Century Girls 8th Av N Y 17 Empire
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 Albany 20-22 Mohawk Schenectady
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 20-22 Bon Ton Jersey City
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 Gayety Scranton 17 L O 24 Casino Brooklyn
 Rose Sybell Gayety St Louis 17 Gayety Kansas
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 Runaway Girls Empire Toledo 17 Star & Garter
 Chicago
 Sam T Jack's 10-12 Gayety Scranton 13-15
 Luzerne Wilkes-Barre 17 Trocadero Phila
 Serenaders Music Hall N Y 17 Murray Hill
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 Star & Garter Gayety Brooklyn 17 Olympic
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 Star Show Girls Century Kansas City 17 Stand-
 ard St Louis
 Tiger Lillies Bronx N Y 17 8th Av N Y

Trocadero Gayety Washington 17 Gayety Pitts-
 burg
 Vanity Fair Gayety Milwaukee 17 Alhambra
 Chicago
 Washington Society Girls Trocadero Philadel-
 phia 17 Lyceum Washington
 Watsons Burlesques L O 17 Casino Brooklyn
 World Of Pleasure Standard St Louis 17 Em-
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 Beaumont 11 Houston 12 Bryan 13 Cor-
 ciana 14 Waxahachie 15 Ft Worth 17 Ard-
 more Okla 18 Shawnee 19 Enid 20 Tulsa
 21 Muskogee 22 Ft Smith Ark 24 Texarkana
 25 Shreveport La 26 Monroe 27 Alexandria
 28 New Iberia 29-30 New Orleans
BUFFALO BILL & PAWNEE BILL 8 San
 Jose Cal 10 Fresno 11 Visalia 12 Bakers-
 field 13 Santa Barbara 17-18 Los Angeles
 19 San Diego 20 Santa Anna 21 Riverside
 22 San Bernardino 24 Phoenix 25 Tucson 26
 Bisbee 27 Douglas N M 28 Deming 29 El
 Paso Tex 31 Del Rio
CAMPBELL BROS 8 Starkville Miss 10 Ack-
 erman 11 Durant 12 Water Valley 13 Holly
 Springs 14 Oxford 15 Winona 17 Cannon
DODE FISK 8 Boswell Tex 10 Hagerman 11
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 Cox Harry (C)
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 Crane Roland (C)
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 Cremona A K (C)
 Crockford Jessie (S F)
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 Harrington A A (C)
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 Hayes George Har-
 ris (C)
 Hayes Sully (C)
 Haynes Sisters (C)
 Healy Dan (C)
 Heath Bobby
 Hebling Ed (C)
 Herbert Cliff (C)
 Herman Harvey (C)
 Hewitt Rush (C)
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 Hill Hamilton
 Hirschorn Emma (C)
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 Holtman Dick (S F)
 Hoppe Guy
 Hornbrooks Bron-
 chos (C)
 Horton Chas (C)
 Hudson Leon (L)
 Hunter Julia
 Huntington Val (C)
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 Innes & Zay (C)
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 Jackson Harold (S F)
 Jackson C H (C)
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 Johnson Rose (C)
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 Kemp B
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 Kimbeck A J (C)
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 Levinso Dolph (C)
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 Richards Richard
 Riddell Robt J (S F)
 Riddell Robt J (C)
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 Rivoli Caesar (C)
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 Roehr Alfred (C)
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 Rogers Will
 Romany Opera Co (C)
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 Rosa R
 Rosaire B
 Rose Art U (C)
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 Ross Fred (S F)
 Ross & Green
 Ross L (C)
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 Ruzinski Marks (C)
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 Samuels Ray
 Sartells The (C)
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 Schwarz Ada (P)
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 Simms N (L)
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 Smith Jas H (C)
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 Sugimoto S (C)
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 Tannhill Edward W (S F)
 Taylor Adamini
 Taylor Jack
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 Templeton R (L)
 Thomas Kid
 Thompson Violet (C)
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 Van Jack (C)
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 Van Ruth (C)
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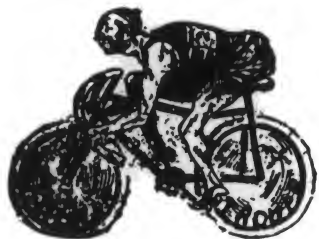
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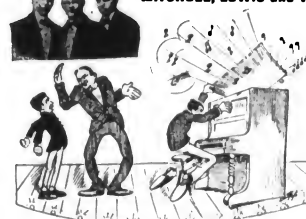


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PROVIDENCE "JOURNAL"

KEITH'S THEATRE

Rarely does vaudeville, even in these days of its extreme alertness, capture quite as brilliant a feature for its field as Mme. Mauricia Morichini, the gifted Hammerstein prima donna who heads the bill at Keith's Theatre this week, a feature which is sure to make Keith's the Mecca of music lovers. Last evening's audience was a particularly brilliant one, look-

ing like a big society gathering of some sort. Mme. Morichini was one of the most brilliant of the Manhattan opera stars last season and Providence people last evening considered themselves very lucky to have had an opportunity to hear the beautiful voice of which New York opera goes, by the abandonment of Hammerstein's season of opera, are to be deprived. All that has been said about the creamy quality, the wonderful flexibility and the faultless technique of Mme. Morichini's voice were justified last evening. Even cold-blooded Providence forgot itself and applauded with tremendous enthusiasm. First she sang

a selection from "La Traviata," one of her big operatic successes; then "The Garden of Roses," a very pretty lyric melody; and the ever-popular "La Paloma," which had new beauties as given by her and brought such thunders of applause that she had to add another number and could have been adding them until now had the audience had its way. Incidentally Mme. Morichini was a delight to the eye as well as the ear, being unquestionably one of the most beautiful, in face and figure, of the prima donnas who graced the New York stage last winter, not excepting Mary Garden or the much-discussed Cavalieri.

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VARIETY

VOL. XX., NO. 6.

OCTOBER 15, 1910.

PRICE TEN CENTS.



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("The Dublin Minstrel")

VARIETY

Vol. XX. No. 6.

OCTOBER 15, 1910.

PRICE TEN CENTS.

MORRIS' WESTERN CIRCUIT IN RUMOR FACTORY GRIND

**The Vaudeville Manager Leaves Suddenly for the Coast.
Reported Hasty Departure May Have Been Brought
About by Marc Klaw's Presence in the Far West.**

William Morris left hastily for the west Thursday. He will not make any stops east of Denver, remaining in that city for but a few hours, rushing from there to Salt Lake City, where his stay will also be brief, for San Francisco is his objective point.

That Morris should make the trip to the coast is evidently the result of a sudden decision. Only last week he returned from a visit of the houses on his circuit as far west as Omaha. It may be possible that the deal that Marc Klaw of the Syndicate has just completed with Messrs. Gottlob and Marx in the Golden Gate city has something to do with the hasty departure of the president of William Morris, Inc., Eastern and Western, for the Pacific Coast.

Advices from Frisco early in the week told of an announcement that the Morris house in that city would be ready for occupancy the first of the new year. On top of this came the story of Klaw arranging for a circuit of theatres in all of the prominent cities of the north and southwest, with the Columbia in San Francisco as the first link in the Pacific chain.

It is well known that K. & E. have been left without a foothold in that section of the country since John Cort and his associates joined the "Open Door" movement. It has been K. & E.'s desire to seize upon any available theatres suitable for their purposes. The string of houses that the William Morris, Inc., Western, planned, some of which are nearly completed while others are in the course of construction or contemplated, would be admirably suited for the attractions of the "Syndicate."

During the time of the Martin Beck-Morris Meyerfield-William Morris negotiations for a vaudeville compact

with the "opposition" (Morris) Klaw & Erlinger were almost insistent upon Morris delivering his then uncompleted circuit over to them. The Shuberts also wanted the houses, principally to keep them from K. & E.

With the temporary termination of the talk between Morris and Beck, which was brought about through the difference in opinion over the disposition of Morris' western theatres, K. & E. may have started on another tack (through "Big Tim" Sullivan) to secure the western properties. It may have been one of Klaw's purposes in proceeding westward to look the Morris houses and sites over. With Mr. Meyerfield in San Francisco just now, and Morris on the ground, it might mean something either way for Morris to be where he could talk business to his associates in the William Morris Western corporation.

Though the Frisco house opens in Jan., unless some other connection is made, the "jump" for the Morris booking office to maneuver will be from Omaha and return.

HAMMERSTEIN'S BROADWAY BOOKING.

The new Hammerstein comic opera is due to arrive at the Broadway Theatre Oct. 31, displacing the Marie Cahill show now there. "Hans" is to continue at the Manhattan Opera House.

JOHNSTONE'S MACHINE WRECKED

St. Louis, Oct. 13.
The Wright biplane of Ralph Johnstone was wrecked Monday afternoon, as the flier was taking a short turn near the ground. Johnstone was slightly hurt.

FRAZEE-LEDERER SPLIT?

Chicago, Oct. 13.

It is reported on fairly good authority that Harry H. Frazee and Geo. W. Lederer have reached the parting of the ways in their theatrical partnership. From understanding it became a matter whether Frazee or Lederer would jump out first.

The story is that Lederer takes "Mme. Sherry" for his share of the dissolution and remains with Klaw & Erlanger. Frazee has "Jumping Jupiter" now at the Cort. Through working with John Cort, who has twenty shares of the Cort theatre stock—with Sport Hermann and Frazee each holding forty—that house is thrown into the Shubert column, and will house "The Aeroplane Girl," commencing Sunday night, "Jumping Jupiter" taking to the road. Frazee and Lederer between them owned the Richard Carle "Juplter" show. Al. H. Woods is a partner with the other two in "Mme. Sherry." It is said the musical piece now at the New Amsterdam theatre, New York, is represented by a corporation, and that the three men held a one-third interest each.

FIELDS MAKING ENGAGEMENTS.

Engagements for the new Lew Fields Winter Garden, due to open at the New Year, are being entered. Charles J. Ross has agreed to play in the first production, and it is said James J. Morton will be another member of the cast.

150 IN HICK'S PIECE.

London, Oct. 5.

Seymour Hicks will be the next big attraction at the Coliseum to follow immediately after Sarah Bernhardt.

Mr. Hicks will appear in the battle scene from "Richard the Third," with 150 people used on the stage in the production.

GOOD NIGHT'S BUSINESS.

New Orleans, Oct. 13.

A burglar broke into the picture theatre of one Felix, cracked the safe, and stole \$4.30, one night's receipts.

He left behind a kit of burglar's tools that Felix realized eight dollars on. 'Tis said that because of his good fortune, Felix is giving his patrons an extra film.

POLAIRE WRITES A SKETCH.

(Special cable to VARIETY.)

Paris, Oct. 12.

Polaire will appear at the Moulin Rouge Oct. 18 in a sketch written by herself. It is said that later she will present it in New York.

Gaby Deslys has been engaged to play in the revue at the Folies Bergere in December.

The revue announced for the Olympia Oct. 20 is not ready. The Olympia will close Oct. 16 for rehearsals. It may reopen on the announced date with the piece.

"THE JUDGE" PUTS IT OVER.

(Special Cable to VARIETY.)

Sydney, Australia, Oct. 11.

Walter C. Kelly, opening at the Opera House, Melbourne, yesterday, scored one big hit.

Daly and O'Brien, the American dancers, also appearing in Australia for the first time, found emphatic success at the Galety, in that city.

STUART WON'T RETURN.

About Oct. 26, Stuart, "The Male Patti," is booked to sail for Europe, "never to return to America," says the female impersonator.

Abroad he holds contracts for bookings for three years consecutively. On the other side Mr. Stuart says you know where you are at beyond a week ahead. Over here according to the artist it's difficult to even be sure on the week alone. The booking system has placed Stuart in the frame of mind where he does not wish to see his mother country while remaining on the stage. This week Stuart is at the Bronx.

Mr. Stuart's opinion of the vaudeville system of booking in the States will be coincided with by any number of acts, although an exception should be made with the Orpheum, Sullivan-Considine and Pantages Circuits, besides some "small time" bookings. In the west the managers can give a route, and when they do can have it played as routed.

WELL, WHY NOT?

Al. H. Woods has a couple of little French farces he would like to see in vaudeville.

MANY MORE "SUNDAYS."

From the outlook New York will be a field of "Sunday shows" soon. The Loew Circuit opens the Sabbath concerts at the Herald Square this Sunday, playing six acts with pictures to an admission scale of 15-50. The Circle starts at the same time with Loew bookings for Sundays only, at the regular Loew scale (10-15-25).

It is reported about that nearly every Shubert house in Greater New York will be playing Sunday concerts soon, if the two now to be opened are found profitable. The next list will likely start with the Broadway theatre.

The West End has been having its Sunday entertainment provided by the Loew agency for a couple of seasons. During the week the West End gives the Shubert shows a chance to see the worst part of Harlem.

It is reported that with the exception of the Circle (which the Loew Circuit and the Shuberts play Sundays on a sharing basis), all the other theatres are rented by Loew for the day, the daily rental running between \$300 and \$500 for each house. The Broadway is expected to start Sunday, Oct. 23.

"Barring" will likely follow the opening of the Shubert theatre for Sunday concerts. The Loew agency may have to go outside its regular weekly bookings for bills, Loew's programs play a full seven days.

The United Booking Offices and William Morris are likely to offer the same objections to acts playing the big theatres on Sundays that they have previously made, when Sunday shows in opposition to their own theatres started.

NO CHANCE FOR CHASE.

If there is a baseball week at the American commencing Oct. 24, Hal Chase will not be a participant. Mr. Chase says Frank Farrell, owner of "The Yanks," objects to me "making a fool of myself on the stage."

Should the "Yanks" win the post-season series with the "Giants," which commences Thursday, Russell Ford and his catcher, Sweeney, will probably go on as the attraction.

HOLDS GERTRUDE OVER.

Cincinnati, Oct. 13.

Gertrude Hoffman has been held over as the feature attraction at the Columbia for next week. Miss Hoffmann opened last Sunday to the biggest turnaway the Columbia has ever had.

Eva Tanguay returns to the Columbia Oct. 24 for a week, resuming her bookings which were interrupted at the house through illness.

NO SCHOOL OF MORALS.

Boston, Oct. 13.

Director Henry Russell of the Boston Opera House told the newspapers this week that Cavalleri would appear in Boston unless the public petitioned to keep her out because she could neither sing nor act.

"I'm not running a school for morals," said Mr. Russell. "I don't care who Cavalleri married. She can sing, that's enough."

EXPECTED DEVELOPMENTS.

Chicago, Oct. 13.

Nothing developed from last week's meeting of out of town vaudeville managers, although it is the general belief that at the session which is to be held next Tuesday, Oct. 18, a permanent organization will be formed.

At last Friday's meeting Louis Schindler was voted president with A. A. Freudenwald, of the Barrison, Waukegan, secretary. The discussion pointed to the eventual organization of a vaudeville managers' association, the expected purpose of which is to be mutual benefit through talks on business, policies, rating of acts, salaries, and matters generally interesting to "small time" managers. The call for the meeting was signed by H. Trinz, Milwaukee, A. Siegfried, Decatur, J. D. Pilmor, Bay City, Louis Schindler, Chicago, and Ed. Biederstadt, Madison. It may seem significant that all these managers book through the W. V. A.

While a few independent house managers were present at the first meeting, the attendance was largely made up of managers booking through "The Association."

The developments at next Tuesday's meeting are problematical. No one can be found who cares to venture any prediction. It seems to be generally accepted as a fact however, that the "Mutual Benefit" thing is a cover for some important changes which may eventuate in the matter of bookings.

THAT'S GOING BACK SOME.

Chicago, Oct. 13.

Four cousins to Sarah Bernhardt are working vaudeville houses in this vicinity. Two girls known as the Burr Sisters, and Baptiste and Francini are real brothers and sisters, their mother being a first cousin of Bernhardt's.

The Burr girls were disclosed for the first time in this vicinity at Le Vee's Grand last week. They did an act which finishes with the Hindoo mystery trick of shoving swords through a basket presumably containing a human being.

The family to which these vaudevillians belong can trace representation in show business for 276 years. All these facts have been established by documentary proof.

CLARA NELSON WITH GOULD.

This Sunday at the Academy of Music, William Gould will appear with his new partner, Clara Nelson, Mr. Gould having finally determined upon that young woman. She was "The Gibson Girl" of "The Gibson Girl" act which toured vaudeville.

About the same turn as presented by Mr. Gould and Valeska Suratt will be offered by the new formation.

HARRIET BURT A "SINGLE."

Yonkers, N. Y., Oct. 13.

Harriet Burt, from musical comedy and comic opera, is at the Warburton this week, appearing alone. Miss Burt sang several songs, made a pronounced success. She is under the management of Edw. S. Keller.

DEFENDS THE WINTERGARTEN.

Berlin, Oct. 4.

The current issue of *Das Programm*, the official organ of the International Artisten Loge requests New York and London papers to copy an article written in defense of the Wintergarten. Franz Steiner, its manager has asked that *VARIETY* carry a story in denial as well.

The *Das Programm* article, published with the sanction of President Konorah of the I. A. L., upholds the Wintergarten management in every way, saying in conclusion "cantankerous articles such as that (referring to the original story in an American weekly) inspired by hatred but untrue and false with regard to present facts, yet published in organization papers, may do irreparable harm to the organization movement in the eyes of fair minded artists and managers."

OTTO-MERRILL WEDDING.

Rochester, N. Y., Oct. 13.

Last Sunday Frank Otto and Lola Merrill were married in this city. They appear in vaudeville together.

MRS. PAYTON HAS A SKETCH.

"Self Protection" is the title of the sketch Etta Reed Payton has selected for her vaudeville journey, which commences Monday at Mt. Vernon for the preliminary canter, under the direction of William L. Lykens, the Casey Agency lookout.

Mrs. Payton is the wife of Corse Payton, our best known stock company impressario and actor. Mrs. Payton is the idol of Brooklyn. She has appeared with her husband in all the plays at the Lee Avenue Academy which rebuilt up that section of Williamsburg, culminating when they ran the new bridge up to Corse's door so the East Siders in New York could get over to see him more quickly.

BOB COLE RESTING.

The many stories concerning the condition of Bob Cole were denied Wednesday by Cole's partner, Rosamond Johnson. Mr. Johnson said that Cole had worked too hard—in their act of Cole and Johnson and preparing "Sambo's Dream," a new colored act requiring ten people. The overwork brought about a reaction. In his quest for a sanitarium, Mr. Cole found difficulty in finding a suitable one, owing to his color and finally went to Bellevue Hospital.

Johnson claims that Cole read the newspaper stories of himself having become demented. His only comment was that while they were hard on him, they were not such poor advertisement for the act.

According to Johnson, the team will resume their vaudeville engagements at the Colonial Oct. 24, not playing Hammerstein's next week.

H. S. Leavitt, at one time a "small time" agent in New York, and before that connected with the Sullivan-Considine booking department at Seattle, is now associated with Archie Levy in a San Francisco agency. Mr. Levy was also of the S-C booking forces before embarking in the agency line alone.

HOTEL ON BECK'S LAND.

A large hotel is to be erected upon the two pieces of property on West 47th street owned by Martin Beck, Pat Casey and M. E. McNulty are the lessees of the building. Plans have been filed with the Building Department.

The property has a depth of 100 feet, and fronts 50 feet on 47th street, a few doors west of Broadway. At the time Mr. Beck made the purchase it was announced he intended building a "try out" theatre. Since then the property has remained untouched.

Mr. Casey is the vaudeville agent, and a warm friend of Mr. McNulty, New York's best known boniface to professionals.

KELLY COMING BACK.

John T. Kelly will return to vaudeville Oct. 24 in "A Game of Con." Al Sutherland is booking.

BESSIE DE VOIE AND BOYS.

Bessie De Vole is to attempt vaudeville once more. Miss De Vole has been playing in "The Three Twins." She will re-enter vaudeville with four boys in a specially written act, booked by M. S. Bentham.

NEW ACT FOR DAZIE.

Pending the rehabilitation of "The Pet in Petticoats" by Al. H. Woods, Dazie is to reappear in vaudeville. The pantomimist-dancer has a sketch brought over to this side by Daniel Frohman. It requires four people. Dazie expects to open in it Nov. 14 at Trenton, N. J.

The dancer's vaudeville engagements will be cared for by Jenie Jacobs of the Casey agency. Mr. Woods still holds Dazie under contract, consenting to the vaudeville time in the expectation that "The Pet" show will be presented by him next January.

STARRING SEASON FOR DILL.

San Francisco, Oct. 13.

Max M. Dill, erstwhile partner of C. William Kolb, will open a starring season on his own account at the Garrick Oct. 24. A cast of principals from New York are here. A season of fourteen weeks is promised.

Frank Paget, late musical director for Kolb and Dill, was in New York completing arrangements. Among those engaged are Beatrice Bronte, Laura Lieg, Thomas Whiffen and Robert Grey. The shows will be "Nearly a Hero," "Old Dutch," "The Girl Behind the Counter," "The Tourist," "The Casino Girl," "The Girl and the Wizard" and "The Rollicking Girl."

Frank Stammers, former director for Kolb and Dill, will direct the productions for Dill.

YOUNG TAUSIG IS MARRIED.

Yesterday (Friday) Karl Tausig, the son of the 14th street steamship agent, was married to Louise Schiff, a non-professional, at the home of the bride in New York.

Mr. and Mrs. Tausig are in Lakewood. The husband is a popular young man in the profession, besides being a song writer. His agency handles nearly the entire volume of professional waterway travel.

GRAUMAN BEATS PANTAGES.

San Francisco, Oct. 13.

The action brought against the Graumans by Alex. Pantages over a booking agreement for the new Grauman Theatre was decided in favor of the Graumans.

This decision, with the expected arrival in Frisco of John W. Considine, is believed will lead to an announcement of an agreement between Sullivan-Considine and the Graumans for the circuit to book the new theatre, if not to take it over, as previously reported. Sid Grauman states the policy of this new theatre will be announced Oct. 17.

In the reported deal whereby S-C were to acquire the theatre, the Graumans were to regain the National by purchasing the Zick Abrams interest. The National was first operated by the Graumans and was the big theatrical money maker of the city after the fire.

"DEACON" SHOW MOVING.

"The Deacon and the Lady" show at the New York theatre is slated to leave there this Saturday night, taking a trip over two weeks of one-nighters into Philadelphia, opening in Quakertown Oct. 31 at the Walnut Street theatre.

"The Dollar Princess" which is leaving Chicago to make room for the Genee show there, is to take the stage vacated in New York by the Aarons-Werba production.

BILLY ARLINGTON STILL ACTIVE.

San Diego, Cal., Oct. 13.

Billy Arlington, the old-time minstrel, now 74 years of age, is arranging for a police and fire benefit performance in this city.

BIG MONEY NECESSARY.

London, Oct. 5.

Big money from America must be forthcoming before Wilkie Bard will take an American trip. The latest offer made the singing comedian came through the Pat Casey Agency, New York, this week. The Casey office cabled a proposition to Bard of \$2,500 for four weeks, with more time to follow in the States. It is believed Casey made the tender for the Williams houses. Bard declined.

Mr. Bard is reported to have said that it will be necessary for him to have a very high figure for America, as the English managers are asking large sums for his release. \$1,000 weekly is the English manager's postponement stipend, according to report. Bard is the highest priced artist over here, receiving \$1,500 weekly, with bookings for years ahead. He has "made" himself within the past five years.

Oscar V. Babcock, the old time cyclist, who lately has been playing park and fair dates with a "loop and trap" track act, is going in for aviation. During the past three months he has been in charge of the Martin Beck flyer at the Mineola field. When Mr. Beck decided to return the machine to vaudeville it left Babcock up in the air where he intends staying.

CLEANING UP FRISCO.

San Francisco, Oct. 13.

Last week sounded the death knell of the cafe entertainers' reign in Frisco. Capt. John Seydler, the new chief of police—in office but a few days—wielded the iron hand over the "Tenderloin" and "Barbary Coast."

Many and startling are innovations instituted. Other drastic orders are momentarily expected. Cafe proprietors, knowing that "wide open" conditions were but a matter of a few days, allowed anything to go. Consequently to the vertebrae tickling music of the entertainers, "The Grizzly Hug," "The Walk Back," "The Bunny Bug" and other forbidden terpsichorean gyrations were in evidence in the majority of the cafes.

Mournful is now the look of the rounder and his female compatriots, ever on the watch for "live ones."

GOVT. WANTS "TEN."

Berlin, Oct. 1.

Sweden wants its finger in the vaudeville agent's pie. The Government has decreed that ten per cent. of each variety engagement salary must go on the municipal way. This gives Stockholm a hold on the one main hall there, and will drive it from business if the order is not revoked. It has now stopped all foreign bookings for the city, meaning that the foreign acts will have to stand for twenty per cent. reduction from their salaries.

Swedish managers have appealed to the German managers' Association to take the matter up for their relief.

R. A. Rolfe's "Rofonians" with its owner in the lead has started westward and will tour the Orpheum Circuit before returning to New York next June.

CASEY PERSONALLY CONDUCTS.

Carl Hoblitzelle, general manager of the Inter State Circuit in the South, came on from Chicago the early part of the week, looking after some Klaw & Erlanger's attractions. Pat Casey personally conducted Mr. Hoblitzelle through the New Amsterdam Theatre Building, where "the K. & E. stuff" is to be obtained.

The new Inter-State house for vaudeville at Ft. Worth, Tex., will open in December, said Mr. Hoblitzelle, who stated the condition of the vaudeville houses on his time is excellent.

Tuesday evening Mr. Casey and Mr. Hoblitzelle started westward, after securing some special franchises for the south for the Inter-State people from K. & E. Mr. Casey is expected to return to New York to-day.

BOYCOTTS "COPY ACT."

Sydney, Australia, Aug. 29.

Fred Graham, "The Musical Bell Boy," of an American act (Gray and Graham), now playing here with enormous success, has refused to appear on any bill of the National circuit, along with Armstrong and Verne. Furthermore, Graham says he will not where avoidable play any house where the "copy act" has previously shown. The outcome of this decision is by reason of the many deliberate thefts of American acts' material by Armstrong and Verne, included in which is some of Graham's.

Armstrong and Verne are changing their act every week at the Melbourne Galety, where they have been appearing for six consecutive weeks.

In their "repertoire" is material from the following acts: McMahon and Chappelle, Wise and Milton, Eddie Clark and Gallagher and Barrett in the "Battle of Too Soon."

ALICE LLOYD'S NEW SONGS.

Philadelphia, Oct. 13.

Eight new songs may be sung over here next week by Alice Lloyd. She starts another American tour at Keith's Monday. It is two years since the English girl played here.

The titles of the new numbers are: "Up Like a Rocket With Georgie," "The Wise and Foolish Virgin," "The Morning Promenade," "The Lass Who Loved a Sailor," "If I Were Master Cupid," "The She Policeman," "Whose You Telling the Tale To," and "The Lady Burglar."

From here Miss Lloyd goes to Detroit, then in consecutive weeks, Rochester, Washington, Buffalo and Toronto. From the Canadian city Miss Lloyd will travel to Spokane, commencing her return engagement over the Orpheum Circuit there Dec. 4.

The McNaughtons are also billed to play Keith's next week. The two brothers are an English act. Tom McNaughton, the comedian in the act, returned to New York last Friday, but his brother, Fred, (the "straight"), has not been reported as sailing from the other side. The couple may not fulfill their route (along with Miss Lloyd's) this season. Tom may take to musical comedy.

Tom McNaughton may appear as a "single act," with patter and comedy songs.

Miss Lloyd will end her Orpheum tour around June 1, next. She will not appear this season in any Eastern city after starting Westward.

CHANGES IN CARLE'S SHOW.

Chicago, Oct. 13.

When Richard Carle takes "Jumping Jupiter" on the road for the one night stands and central Western cities there will be some changes in the cast. Lillian Shaw will be replaced by Cheridah Simpson and Agnes Kennedy's role will be taken by Elizabeth Goodall. Geo. Miron will also be replaced.

There is an interesting sidelight on theatrical routing conditions in the move from the Cort. Carle was announced to go from here to Pittsburg, booked by K. & E., but late in the week a story came from New York of a reported rupture between Frazee & Lederer and K. & E. Frazee has ownership in the Cort along with "Sport" Herrmann and John Cort. While "Jumping Jupiter" actually continues along a K. & E. route, the attractions which succeed Carle at the Cort will be a Shubert production—"The Aeroplane Girl."

MURDOCK ON A TRIP.

John J. Murdock left New York Monday for a Western trip over the circuits of the United Booking Offices. His first stop was at Erie, Pa., where the United opens the Park theatre Monday with Billie Burke's "Maid of Mystery" as headliner, in opposition to the Alpha, booked by the Loew Circuit.

From Erie Mr. Murdock will proceed to Indianapolis, Cincinnati, Louisville, Chicago, and other points, remaining away about ten days.

Butler and Bassett have been booked to open on the other side, in February.



FIFTH AVENUE THEATRE, NASHVILLE.

This is one of the most important theatres on the HODKINS LYRIC CIRCUIT of southern vaudeville houses.

In the building is located the southern office of the circuit, with F. T. FURLONG in charge. Here time is arranged for acts playing that section, although the bookings are all made from the main office in the CHICAGO OPERA HOUSE BLOCK, CHICAGO, where C. E. HODKINS is in general charge.

MR. FURLONG also manages the FIFTH AVENUE, a theatre with 1,000 seating capacity, a stage 22 x 60, with a proscenium opening 20 x 30, stocked with a full complement of scenery. Five acts and pictures give the entertainment. The shows have been maintained at such an excellent standard that business at the FIFTH AVENUE often sets a record for the circuit.

CAESAR RIVOLI

THE NAPOLEON OF THE QUICK CHANGE ART.

Next Week (Oct. 17), Princess, St. Louis.

HARRISBURG DOESN'T CHANGE.

Harrisburg, Pa., Oct. 13.

The Casino is continuing with the bookings from William Morris, but has changed policy to three shows daily, and is presenting a cheaper show than formerly.

Samuel L. Levi, the Casino's manager, had an interview with Morris after the former had arranged with the Loew Circuit for bills. Morris insisted that Levi fulfill his contract, which gave him the Morris "franchise" for this city.

Four acts in the bill this week were booked in by the Loew Circuit before Levi changed his mind. They remain by mutual consent. The cost of the programs have been cut from \$800 to \$500 weekly.

The advertisements of the Casino this week in the local papers, said "Our receipts prove to us that we have won your confidence." Then the advertisement announces a reduction of price to five and ten cents.

MUSICAL UNION ELECTION.

Thursday the annual election in the Musicians Mutual Protective Union occurred. Philip Hauser and William J. Kerngood were the opponents. Mr. Kerngood was up for re-election. He is very popular in the organization, which has 5,000 members.

The contest was expected to be close, with the Hebrew holiday throwing the scales toward Kerngood. Friday the tellers were still counting up.

VOLUNTEERS MUST SIGN.

It was said this week that all volunteers for the big performance at the New York theatre, Oct. 23, for the Vaudeville Comedy Club, have been asked to sign a written statement, admitting they had volunteered, and would appear. Those who disappointed without good reason after being advertised and billed would have their notices of acceptances posted up in the lobby of the theatre as mute proof to the purchasing public that the fault for the non-appearance did not lie with the promoters of the evening's entertainment.

James J. Morton, chairman of the committee with the affair in charge, has been industriously working on the big program. He says the Comedy Club will present the largest and greatest show of the season.

FIELD DAY PICTURES.

Moving pictures taken of the Actors' Fund Field Day at the Polo Grounds late in August were released for public view Tuesday of this week.

The film is carrying most of the scenes of that day, including the transportation of the volunteers to the grounds and the parade. The boxing match between Billie Reeves and Bert Williams is shown; also the Bickel and Watson Band; the chase after the greased pig; pie eating contest, and several other scenes. The reviewers have pronounced the picture one of the best for interest and laughs.

Among the prominent figures are Annie Oakley, George M. Cohan, Sam Harris, Eddie Foy, Lew Fields, Jim Corbett, Terry McGovern, Joe Humphreys, Tim Sullivan, Irene Franklin, Victor Moore and a host of others.

SHUBERTS WANTED TOO MUCH.

Behind the edict issued by the Shuberts that no seats for their theatres would be found on sale at any of the hotel theatre-ticket stands, there is a rather interesting story regarding the success of one of the attractions now playing in town.

Two weeks ago the proprietors of the hotel stands were summoned into the offices of the Shuberts in the Shubert building and informed that they would have to purchase their regular allotment of seats outright for the first eight weeks of the engagement of Grace La Rue in "Mme. Troubadour" at the Lyric theatre, at an advance of 25 cents on each ticket, and that there would not be a return privilege on unsold tickets.

The hotel men having had a similar experience with the Marie Tempest engagement at the Lyceum theatre some time ago, which ended disastrously for them, refused to accept the terms the Shuberts offered, and all connection between the two enterprises was broken off.

One of the biggest of the men connected with a hotel agency stated early this week that Lee Shubert had made a statement to the effect that each and every hotel agency paid a tribute of \$10 daily to every treasurer in the theatre box-offices of New York.

"If this statement had any truth in it," he continued, "Mr. Shubert would be working in a box-office himself. If one stops to figure, even most conservatively, that there are nine separate concerns in New York dealing in theatre tickets, some having a dozen stands, and if they should be paying that tribute the income of the treasurer would be at the rate of \$130 a day, exclusive of his salary. One may readily see the absurdity of the statement.

"There is, however, a humorous side to the battle between us. The signs in front of the theatres read 'No Tickets on Sale at the Hotels.' I think that it might be advantageous for the management to add a line or so stating that the sidewalk men always have the choicest seats in the house, for that is a known fact."

There was another instance of this sort early in the season, just before the opening of a production in New York City. At the time the speculators and hotel men were summoned to the office of the managers, where a like proposition with a no-return condition was made to them and accepted. The show was a dismal failure. Those who did attend were of the class that always buys tickets at the box-office, often the first ten and eleven rows of the theatre were empty, while there was only a slim audience in the rear of the house. The business manager of this theatre would always wait until about 8:30 in the evening and then proceed to buy tickets back from the sidewalk vendors at the rate of a dollar each, "dressing" the front portion of the orchestra by giving the tickets away.

Jack Welch, not Jack Wilson, is associated with Arthur Klein in the production of the Geo. M. Cohan sketches in vaudeville.

BEERBOWER THREATENS TROUBLE.

As an aftermath to the bankruptcy proceedings that Gus Edwards passed through early in the year, Fred Beerbower, a former employee of the song writer, publisher, producer and manager threatens to back a wagon to the door of the Edwards office in the Astor Theatre building and remove all the furniture and other accessories necessary to successfully conduct a publishing business, which Beerbower claims are his because of the fact that he holds a bill-of-sale for them.

Beerbower until several weeks ago was the right hand man of Gus Edwards in practically all of his vaudeville productions, having been with Edwards when he produced the "Schoolboys and Girls" act several seasons ago.

He was considered so much a part of Edwards' affairs that, according to his statement, when the song writer got into financial trouble last spring he ((Beerbower)) purchased the office furniture for a consideration and a bill of sale was made out to him.

When Beerbower left Edwards several weeks ago all was sublime, but since some difference has arisen between the two and Beerbower visited the office of an attorney last week with his bill-of-sale. The attorney advised Beerbower that in the letter of the law he had a right to remove the property from the Broadway office, unless a legal instrument of a later date had passed between the two. Up to the present there haven't been any aggressive moves on the part of either of those most interested but there are apt to be developments ere long.

GRAND OPERA "UNFAIR."

Chicago, Oct. 13.

The Federation of Musicians of this city has passed a resolution condemning, on the ground of unfairness, the Chicago Grand Opera Company which is to open its season at the Auditorium here during the latter part of this month.

The union claims that Director Andreas Dippel promised them that local musicians would be employed in the orchestra to as great a number as possible. More than one hundred members of the Federation registered accordingly. Now the union resolves that the opera corporation has received the support of Chicagoans under false pretenses, as only two members of the Chicago local have been given employment.

PINCUS WANTS TO BE THERE.

Louis Pincus, the eastern booking representative of the Pantages Circuit, will leave for Chicago to-day and spend the greater part of next week in the Windy City.

Chicago in the past few weeks has been the scene of much activity in the circles that control the time of the middle and northwest and Mr. Pincus evidently intends being on the ground in the case there is any further reorganization in the next week.

Arthur Reese, an English singer, somewhat on the Geo. Lashwood style, is due in New York, Oct. 30, coming over on "Spec."

GENEE IS THE SHOW.

Philadelphia, Oct. 11.

Adeline Genée, the Danish danseuse, who the English claim as their own because of her long reign in London, is making her farewell American appearance with "The Bachelor Belles." Mme. Genée has no part in the performance, other than to interpolate her dance in the second act.

The dances which Genée is offering this year, while difficult and of undoubted grace, are not so spectacular as those she did before over here. Her first dance is "Roses and Butterflies" and in it Genée proved herself the peerless exponent of her peculiar art which has won her so much favor. Her costume is beautiful and the pictorial quality of herself and her agile coryphees brought much admiration from her audience.

Later she offered a Hungarian dance, less pleasing than the garden character dances, and not of striking novelty. In both numbers Genée is assisted by Sherer Bekefi, a splendid dancer, not attractively costumed, but picturesquely clever.

While Genée's wonderful dancing is much to be admired it is just possible that the appreciation was tempered by a tedious wait through the progress of the musical comedy which is her surrounding. "The Bachelor Belles" is the work of Raymond Hubbell and Harry B. Smith. It is even more unsatisfactory than either of the previous vehicles used to present Genée to American theatregoers.

Some pretty costumes are worn in the course of the performance by chorus and principals. There is a plot, or part of a plot, which is constantly bobbing up, but never approaches an interesting story. The attempts at comedy fall short of the mark. Some of the music is catchy, but nothing out of the ordinary. What music there was to attract was weakly sung by a voiceless chorus and principals, who are better dressers than singers.

Frank Lalor and Josie Sadler carried off what honors there were to be had, but it was earnest labor lost in an endeavor to extract comedy from the material at hand. Grace Field, Amelia Stone, Blanch West, John Park, Lawrence Wheat, John Raffael and F. Stanton Heck were the other principals.

The piece is beautifully dressed and there are some novel stage settings. One or two of the numbers have been put on in more than ordinarily attractive style. The show was offered here in a rather unfinished state and it is probable that some good may come out of the revision, but the most logical reason for "The Bachelor Belles" after the present engagement is that Genée is its feature, and Genée is always a delight.

The Hebrew holiday Thursday was the cause of a couple of acts playing in New York not appearing that day. It was said Wednesday that a foreign single turn might be canceled for the rest of his time over here through having declined to break his religious faith. The day was generally observed in the show business. Most of the leading managers in every branch are of the Jewish race.

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ADVERTISEMENTS.

Rate card may be found in advertising section of this issue.

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A "Scientific Museum" has opened on 42nd street.

Griff returns to open on the Morris time Jan. 30, next.

Billy Atwell has returned to the New York offices of the Sullivan-Considine Circuit.

Lottie Gilson is to have a benefit tendered to her at Ebling's Casino, New York, Dec. 6.

Girard and Gardner have been engaged through Jack Hayman to open on the Moss-Stoll tour, England, next July.

William Klatt is building a new "pop" house in Detroit, at a cost of \$50,000. It will have a seating capacity of 1,100.

"The Penalty," a new play by Henry C. Colwell, with Hilda Spong in featured role, will open at Philadelphia, Oct. 17.

Charles Thaeles, a French pantomimist, opens on the Morris time, Nov. 6. Afterwards he will travel over the Pantages Circuit.

Rosie Lloyd was booked this week through Pat Casey to open at Poli's Scranton, Dec. 26. She can remain over here but eight weeks.

Irwin and Herzog are not at the Fulton, Brooklyn this week, illness having caused a further delay for their New York opening on the Morris time.

Ruby Harris, who plays one of the principal roles with the "Jardin de Paris Girls," and Charles Campbell, of the Broadway Comedy Quartet, with the same show, were married Oct. 1.

James Brennan, proprietor of Brennan's Australian Vaudeville Circuit, and the only opposition to Harry Rickards in that country, is reported either in New York City or on his way here at present.

Dick Jose's civil action for \$40,000 damages against the Orpheum Theatre Co. (P. G. Williams) was on the calendar this week. Mr. Jose was injured by a piece of falling scenery at the Orpheum, Brooklyn, in '06.

Frank Elliston and Co. who play the English sketch, "Lady Betty," arrived in New York on the Mauretania last Friday. By request their opening at the Fifth Avenue was postponed until next Monday.

George C. Tillyou of Steeplechase fame is to reconstruct part of the Atlantic City park and pier at a cost of \$200,000. The building operations, according to Maurice Boom, who is associated with Mr. Tillyou, are to commence not later than Nov. 11.

Designed to accommodate Broadway productions, the seven-story building, with assembly hall and office rooms, to be built for John H. Springer at 123d street and Seventh avenue will open some time in the spring, seating 1,580 when completed.

Harry De Veau states he did not withdraw the objections made by the Actors' International Union against the issuance of a license to Wesley Fraser. The license was granted by the Commissioner last week over the protests lodged, after hearings had been held.

Burnham and Greenwood could not open at Poli's, Hartford, Monday, Miss Burnham having been taken ill in New York. She attempted to play the engagement, but upon arriving in Hartford was removed to the hospital. The girls may be able to continue their tour next week.

The American now has the candy and cigar stand in the theatre lobby. It looks like an exhibition case in a millinery shop. A calculation on the stock carried figured up eleven dollars. Nothing below a ten-cent cigar can be purchased, so the sales are confined to the orchestra only.

P. S. Goodman, of Noah & Goodman, attorneys in New York, prosecuted Harry Mountford for criminal libel last week; not Maurice Goodman, attorney for the United Booking Offices. It seemed that an attempt was made to leave the impression the United's attorney had been the lawyer in the case.

Managers had several weeks to bid for the services of Pilar Morin, and finally not being able to secure a theatre in the bright light section of the city for a series of special matinees, Charles F. Pope, manager of the pantomimist, has decided to present her and her offering at the Carnegie Lyceum beginning Oct. 17 for an indefinite period.

May Ward, in a new "single" act, will play the Savoy, Baltimore, next week. On the same bill will appear Post and Russell and Hagan and Westcott. George S. O'Brien placed all three turns through the Morris office.

Maury Levi's Band at Churchill's is playing the selection composed by Mr. Levi for "The Follies of 1910," a few bars introducing each college in the United States by its flag. Applause greets most of the colleges, the professional people joining in when a college in a city where they made a hit is shown. When they didn't do so well, they pass it up. Harvard leads generally with most applause, Yale second, Princeton third. (Syracuse got a hand one night.)

Pauline Cooke was saved from drowning last Sunday at Harrington Park, N. J. Willette Whitaker (Hill and Whitaker) pulled "Cookie" out of the lake just in time. The non-swimmer had called upon Miss Whitaker who lives in the town. As she was stepping from a boat, Miss Cooke attempted to leap to the bank, but forgot she was pushing the boat out from under herself. Wilbur Hill grabbed a boathook, but "Cookie" said she didn't want her dress ruined and wouldn't be saved by a man anyway, so she hung around the water's top until Miss Whitaker mentioned to the crowd that supper had waited long enough, so she brought "Cookie" to shore. Jenie Jacobs had recovered sufficiently from her recent illness to hand over this one last Monday. Jenie insisted that Miss Whitaker actually saved Miss Cooke from drowning.

An animal trainer who has been playing around New York recently may become involved with "the Society" if he is not more discreet in his brutal abuse of his animals. Two or three times within the past months, artists appearing on the same bill have suggested a "round robin" protesting against the man, who always had a reputation for brutality, and formerly exhibited it before an audience. He seems to have realized his mistake in public exhibiting his harsh use of the animals, but now "takes it out on them" behind the wings. His cruel treatment has excited the compassion of all the people in the various theatres he has appeared in. In one house the stage hands nearly mobbed the fellow. It's about time Mr. Trainer takes warning if he does not want to write himself out of American vaudeville. These animal trainers who "train" their animals with boot and stick should do it at home or in the stable, not on the stage.

Ethel Jacobs of the Joe Wood office just simply dotes upon a floor manager at Macy's. Ethel sauntered into the Macy store the other day and asked the representative of the firm behind the corset counter for one of the "Polaire's." Not a "Polaire" in the place would fit Ethel. The floor manager walked by commenting upon the size of Ethel's waist. Then he said they had an old corset around the house which Polaire herself had worn. He dug it

out, and that was too large also! Well, girls, just imagine Ethel? There she was, pounding a typewriter for Joe Wood and all the time with a smaller waist than Polaire's. And for that waist Poly got Willie Hammerstein to give up \$2,800 per, with Ethel not receiving quite so much from Mr. Wood. The floorwalker wanted Miss Jacobs to take a position as corset model. Ethel said, "Is the work permanent? You know I went to London once and came back." The floor person replied he hadn't heard about the London trip, and that corset models were only required in season, from Oct. 1 to June 1. The three months over the summer were given them as a vacation, he said, to train down for the next season. So Ethel removed herself and her little waist back to Joe Wood's office. If you know Ethel well enough, she will tell you all about it, and stand in the sunlight so the curves of her has-Polaire-beaten-waist line may be seen. Mr. Wood is thinking of giving her a "split" week appearing the first three days at Cohoes and the last half in Morristown, billing his stenographer as the woman who drove Polaire back to France. Ethel says she just as leave start in the show business on the small time, but her waist really couldn't stand the jump.

Jules Ruby has an office in the Long Acre building. The mention is a free ad. for it, of course, but Jules won't mind that. In the office Mister Ruby has an office boy and an office girl. The other day Jules bought a desk bell. He called his office force into convention, informing them that one ring of the bell meant the office girl should present herself before him instantly, while two rings were for the boy. The office force held a conference. They deliberated whether Mr. Ruby really thought he was the boss or only trying them out to get a line on where he stood in the sanctum, and decided if it were a bluff they had better call it. After the young people left the office that night, Jules rehearsed with the bell until he was letter perfect. The office force was also rehearsing for the ring. The next morning Mister Ruby bustled into the office, scraped the mud off his shoes on the door-jam, and touched the button one time. There was a goodly crowd present. It looked right to see Jules signal his help on the bell route. No sooner had the echo of the jingle died away than the shrill notes of a coming prima donna called out "Hash the brown!" Amazed at the liberty taken by the female end of his departmental staff, Jules, in anger, rang the bell twice for the young man to come forward and secure an explanation. The only answer Jules received to the second call was a hoarse yell of "One up!" The office staff is said to have then made a unionized call upon their boss, saying if he thought he could turn the office into a restaurant by calling them through bell ringing, they would go the limit with him, answering call for call with the full program of a beanery. Jules says the staff is all right, they meant no slight upon their superior, but that he didn't give the proper expression to the rings.

TWO REPORTED FOR WESTERN.

There was a meeting held of a number of the directors of the Empire Circuit (the Western Burlesque Wheel) in the offices at the Knickerbocker theatre building late last Wednesday afternoon, as a result of which it is believed that two new houses have been added to the Wheel.

The managers of attraction playing over the Western Wheel who have played over the Penn Circuit, a string of six one-nighters through Pennsylvania, have complained so bitterly that those at the head of the circuit have been making a big effort within the past week or two to drop the one-nighters and place a house in the wheel in Philadelphia that would replace the Bijou in that city, turned into a picture house early this season.

At present it is believed that another house further west has been added, and that the Pittsburg spoke will be moved down one week to cover the lay-off week around New York.

GORDON HIS OWN CENSOR.

Cliff Gordon started west Tuesday on the "20th Century" accompanied by Moe Messing, who is to replace Charles Burdick as the traveling manager with Gordon & North's "The Passing Parade," in Minneapolis this week.

Gordon will install Messing at the helm of that attraction. After two days with the company, Cliff will jump to St. Louis where he will review "The Whirl of Pleasure."

Next week he will be on the bill at the Orpheum, Cincinnati, having been booked there by the Morris office on Monday.

PRODUCING COMEDY NUMBERS.

The vaudeville producing firm of Mike Simon and Ren Shields is going in quite heavily for big comedy numbers for the variety stage. Last Monday at the Hudson, Union Hill, N. J., Messrs. Simon & Shields presented "Cafe de L' Bowery" for a "showing." In November "The Vaudeville Broker" carrying seven people, with special scenery, is to be played.

In about two weeks "Yit, Yat and Yay" will be shown. It has six people and the story comes from Junie McCree's pen.

Other acts, one or two of a serious trend, have been designed by the firm for vaudeville's further consumption this season. For December the firm has in preparation "Melodious Melodies." The latter will require a cast of fifteen.

GOOD BUSINESS WEST.

Edmund D. Miner was in Indianapolis the first of the week visiting his show "The Americans." He returned pleased with the business of the company at that point.

Mr. Miner says the western houses are showing bigger receipts than the eastern theatres. According to the information secured by Mr. Miner on his recent trip, the west is considerably ahead of the east so far on the present burlesque season.

NOV. MEETING FOR NEW SHOWS.

At the next meeting of the board of directors of the Columbia Amusement Co. the new shows or changes in present companies from one management to another for next season will be decided upon. Other important business will come up at that meeting, to be held the first Friday of next month.

ADDS SEVEN PRINCIPALS.

For the reorganized "Big Show," Fred Irwin added seven principals this week. Six were women; the other a tenor. The former cast of Mr. Irwin's company remains intact.

The new pieces were produced at the Star, Brooklyn, the end of this week. Mr. Irwin staged both. The opener is "Down the Line," and the burlesque extracts from Irwin's piece, "Frenchy" of last season.

While the first piece did not prove satisfactory to Mr. Irwin at the Columbia, New York, it pleased greatly the next week at Philadelphia. Mr. Irwin says he will carry all burlesques in his repertoire. If a town doesn't like one for the first day or so, it will have the other for the remainder of the week.

The additions give "The Big Show" nine female principals.

HELD UP FOR \$600.

Boston, Oct. 13.

Herzog's Horses were held, paid over \$600 Sunday and were released by the sheriff in time to make its stand for this week. The animal act played at the Northampton (Mass.) fair. On an alleged claim of \$1,800, filed by Ethel Robinson, of the Western Vaudeville Association, Chicago, claiming damages for three weeks' unfulfilled contracts, Manuel Herzog was attached. He paid the \$600 in cash to settle.

Mr. Herzog said he understood it had been fixed with the state legislature last winter so that an act could not be attached in Massachusetts for an alleged claim. Though Mr. Herzog said he thought it was so, it didn't turn out that way for him.

GABY ALL BOOKED UP.

London, Oct. 13.

Before Gaby Deslys can play immediate vaudeville time in England or America, she will have to secure releases from present engagements. The increased value of Gaby is just now; later on won't boost her salary beyond that received by her in the customary order of things. All alone by herself Gaby pulls down \$1,000 weekly. She is booked at that figure at the Alhambra, London, next Spring, the French girl playing an annual visit to that house.

Until Oct. 15, Mlle. Deslys will be at the Apollo, Vienna. From there she goes to Folies Bergere, Paris, to originate a role in the revue. The H. B. Marinelli office handles her bookings.

Gaby, who is about twenty-five years old and a pretty girl, was really in love with the deposed King Manuel of Portugal, showpeople say, who had the opportunity of talking it over with Gaby when the affair first came up. She had no object in misleading them.

BOOKING BY BETTING.

"I have the system," said an agent the other day. "It is not a new one, and has been used before, but not recently. The new agency law, with the 'split' have driven me to it."

"My system is by the betting route. It's so hard for me to exist on a 'two-and-one-half' basis that I am now betting with my acts whether they work or not. It's very simple. I wager my acts Monday or Tuesday that they will work next week. The wagers are for clothes, hats or jewelry. If I don't know the acts very well, of course I have to bet cash."

"Sometimes I hold the contracts back until Thursday and then bet them. They seem more anxious to give odds on Thursday than Tuesday. Next week isn't so far away then."

"It's quite a good little idea, and you know I don't have to 'split' my bets. By my system I can bet any amount of cash without putting up a dollar. Come in some day and see it work. Thursday is the big day."

TOURING CIRCUS OF FLIERS.

A circus of fliers is the plan that Frederic Thompson has in mind for next summer. It is his intention to take a dozen or more experienced aviators and make a tour of the country.

He has already established at Luna Park on the site of the old Philippine Village, a complete workshop for the construction of a number of mono and biplanes.

The Thompson outfit will go on tour early in the spring with a circus equipment and prepared to level ground for an aviation field to be about 200x500 feet in size.

This venture is one of the first that Thompson has attempted in the circus line. In it he will meet the opposition of practically every open-air summer resort of any note and size from coast to coast, as park managers and fair secretaries throughout the country have long since realized the value of an aeronautic feature as a drawing card.

SHUT OUT AT HOME.

Cortland, N. Y., Oct. 13.

Though Bill Dillon and his brothers run the Opera House in this town, Bill can't appear professionally in it. The Opera House is playing "pop" vaudeville, booked through the United Offices in New York. Bill is on the "blacklist" of that agency, having played for William Morris. Every Tuesday in New York Mr. Dillon drops in the United's Family Department, looks over the market for next week's program, then walks out.

It's hard to shut out a good actor in his home town, and Cortland isn't such a bad little place. Only this week a girl came here from New York for a rest. The next day a fellow came after her and shot the young woman, probably fatally. No one here knows whether he shot her because she came to Cortland or because she wouldn't marry him. Anyway, after seeing the town while walking through the main street to where the girl lived, and after shooting her, he shot himself in the hope he wouldn't have to make the return trip to the depot alive.

"BLACKLIST" FRAME-UP.

In the dullness of the vaudeville week now ending, some attention has been paid to the light booking of "blacklisted" acts by the United Booking Offices or managers booking through it. The latter have seldom taken a "blacklisted" turn under its own stage name, that having been changed in the great majority of cases.

The playing of Karno's Comedians at Percy G. Williams' houses is the instance engaging conversation. Although the piece is not the same as appeared on the "opposition time," everything else—excepting an actor or two—is.

One person claimed this week that the reason for the engagement of the Karno act so openly was to scare actors away from the Morris and other opposition circuits, leading them to believe that in the booking of Karno's, they might see a future opening for themselves. This, it was claimed, the United believed would have a harmful effect upon "the opposition," holding down the supply of acts for it.

It may have worked out that way, from observation, though during the past few days there has been a noted incline towards the Morris office. Several good-sized acts have re-engaged with that "opposition," and its bills commence to assume a more staple look.

It was also reported during the week that the engaging of the Karno act by the United has brought about protests from several United managers who either booked the "blacklisted" numbers "under cover" or wanted to take them that way, or openly. In every instance where objection was made, or the booking "leaked," it is said the manager held up the Karno contract as the horrible example he had to follow.

One manager even fooled Sam Hodgdon, the United's boss booker. This manager who stands up in the United like an ace on the table slipped in a single at a cut of \$50 on his time. The single was a woman, off the Morris Circuit.

The fact of her appearance in a United house reached New York somehow and was talked about in the United offices. The manager hearing of it, had his resident manager frame up the weekly report reading "Our Miss Blank, local favorite, etc." When the rumor reached Hodgdon one day, he immediately looked up the report, saying "I told you so" as the "local favorite" and "Our Miss Blank" struck his gaze.

The story grew so strong, however, Hodgdon called in the manager, setting the case before him. The manager admitted the booking, claiming that as everyone else had taken a chance he did not intend protecting the Keith-Williams-Hammerstein group in his towns, which did not harbor "opposition" houses.

Mr. Hodgdon is said to have thrown up his hands at the confession, saying his faith in human nature had vanished, as the manager who admitted the booking was the only one in the agency that Hodgdon would have staked anything on for fidelity.

FIRE AT PREMIERE.

Chicago, Oct. 13.

The opening of the Willard theatre, a new combination house here, was marked with scenes of great excitement. After the second show of the evening had started it was discovered that a pile of building refuse in the alley back of the stage was on fire. Flames communicated to the building proper, but by extreme caution the management withheld from the audience all knowledge of the blaze. The theatre was crowded to suffocation at the time.

Residents of the neighborhood assembled. They added to the excitement by making efforts to enter the building and reach their children and friends, who were in the audience. The house management conducted affairs admirably. Aided by the police and firemen, the show was completed and audience dismissed without the slightest disturbance in the theatre.

The flames were subdued without much damage to the building.

"PARIS" ACT DOES PLAY.

Chicago, Oct. 13.

"Paris By Night" will play the Churchill house at Grand Rapids next week, settling up the booking differences between E. P. Churchill and William Morris over the booking of the piece. This week at Peoria "The Futurity Winner" is appearing, also booked from the Morris office, it is understood.

Churchill's first date for the "Paris" act was canceled by the Morris office after the Illinois manager had posted paper for it. It is said that Dan Fishell of the Princes, St. Louis, called on the Morris office for the pantomime, when Churchill lost it for that week.

"POP" CIRCUIT HEAD RETIRING.

Toronto, Oct. 13.

It was authoritatively reported early this week that this will be the last season that John Griffin, the head of the Griffin circuit of "pop" vaudeville houses in the United States and Canada will take an active part in the management of his business affairs, as he is to retire and turn over the business to his only son, Peter F. Griffin.

There has been a general shift of the managers of the various houses on the Griffin circuit, in Eastern Canada.

Peter T. Griffin made the shift so as to obtain an estimate of the respective value of the men that he has as managers. He wishes to sort out those who are the business bringers.

STOPS BOOKING TOURS.

(Special Cable to VARIETY.)

London, Oct. 13.

The Moss-Stoll tour has practically ceased booking acts for long tours, pending split in December.

DeHaven and Sydney and "The Matinee Maids" will make up a new "girl act" to be presented in a couple of weeks under the management of Jack Grogan.

Blake's Circus starts the Loew Circuit Oct. 24.

T. B. C. BOOKING MILES.

Chicago, Oct. 13.

Commencing Monday the three Miles houses in Detroit, St Paul and Minneapolis will secure their bills from the Theatrical Booking Corporation, of this city.

The change ends Miles' connection with Alexander Pantages. The latter circuit will again commence to open its acts at Calgary, Canada, instead of at Detroit, as it has been doing since handling bills for Miles.

There may be some legal troubles between Miles and Pantages over the shift. It is reported that Miles, E. P. Churchill and Walter Keefe got together on the proposition only after much persuasion by the Detroit man.

After next week the acts starting on the time controlled by the T. B. C. of Chicago will open Monday instead of Sunday as heretofore. This change has been made so that acts coming from the east will be able to make the jump over one day and will not be forced to lay off for one week.

A partial list of turns booked for this time disclosed the names of Henry Lee, George H. Primrose, McKenzie and Shannon, Mabel McKinley, Estelle Wordette and Co., and Sam J. Curtis and Co.

WOOD'S TRIP GOOD FOR SIX.

Joe Wood returned from a little trip of two or three days on Monday, and brought a few new houses back in his bag. They are located at Steelton, Bethlehem, Carlisle, Ellenville (Pa.), Washington and Morrisstown, N. J.

To avoid Joe forgetting there are other agencies out for business, the Family Department of the United Booking Offices, relieved him of the bookings for the Opera House, Watertown, N. Y. The Opera House plays acts when not having any traveling attractions within its walls. Two or three turns are used. Sometimes they play a week, and sometimes they don't, but are paid full salary in either event. The Opera House is looking for the same patronage that Frank A. Keeney's Orpheum in Watertown is after. It's a small but lively town. Some day Mr. Keeney says he thinks he will go up and look it over.

A couple of local houses have been added to the Wood list by Harry Whitlock. The Savoy, Brooklyn, opened last Saturday. The Myrtle, on Himrod street, is to start Nov. 6. The Myrtle is a new theatre.

The Loew offices reported this week the annexing of the Music Hall, South Norwalk, Conn., with no losses of houses. The Musical Hall is now under the management of Felix Reich. Almost everybody else in the world with an ambition to be a manager has taken a try with it.

Mabel De Young of the Marcus Loew office is going to offer a new dancing act to managers soon which has three girls in it. The act will be known as the Mabel DeYoung Trio.

Rosa and Augusta have dissolved. The male acrobat of the former team is now a special policeman on the Subway, watching out for booking agents to pass along his way.

THE BRONX CROWD.

The program for the first three days of next week for the new National theatre in the Bronx will have Murphy and Francis, Elsa Ford, Clarence Sisters and Brother, Carlyle Moore and Co., Searl Allen and Co., Hill and Akerman, Murphy and Francis, and the usual pictures.

The National opens Monday. It will be a "split" week. Admission is 10-15-25. Capacity, 3,100.

Another new theatre for the Bronx is to be at the corner of Westchester and Tinton avenues. The cost is placed at \$75,000. Thomas W. Lamb, the theatre architect who has had charge of the construction of all the houses in which Felix Isman has been interested, will furnish the plans for a three-story structure covering a plot that is 71x175 feet in dimension. The owner of the property is Max Verschleiser, who resides within a few blocks of the theatre site.

The theatres situated in the Bronx are making a strong play for Yonkers patronage. The P. G. Williams' house and the two burlesque houses, Minner's and the Metropolis, are spending quite a little money in billing Yonkers and the surrounding suburbs. South Broadway leading to the Park Hill Inn is lined with a mass of three and eight sheets, advertising the current attractions in the Bronx houses.

Frank Gerson's house at 160th street and Prospect avenue is due to start Nov. 19. It has a capacity of 1,400, and will play the "pop" brand at 10-15-25.

Dave Genaro and Ray Bailey were scheduled to be the headliners at the opening of the National. The consideration offered to Genaro was quite enough to make him deeply consider taking the trip half way to Albany twice daily, but at the last minute William Morris stepped in and prevented the deal going through. As a result Genaro and Bailey will be on the bill at the American next week.

Mildred Holland will open her starring season in "The Provider," at St. Joseph, Mo., next Wednesday.



WELLINGTON CROSS and JOSEPHINE LOIS

This musical comedy couple finish their extremely successful season in the east, and take up their SECOND ORPHEUM TOUR in Chicago next week (Oct. 17).

BROOKLYN'S OXFORD GOING.

Aside from a few hitches, which generally mark the opening of a new theatre, the Oxford, Brooklyn's newest "pop" house received the stamp of approval when thrown open to the public for the first time Monday evening. The house is centrally located, in the busy theatrical district across the East River.

The Oxford is the property of Percy Williams, but has been leased for a term of years by the Hanson Amusement Co., of which Cyrus B. Gale is president and general manager and John J. Maloney, secretary and treasurer. The management and bookings will be looked after personally by Mr. Gale. There will be three shows daily, with prices, 10-15-25.

Work of constructing the Oxford was started six months ago by Architect W. H. McElfatrick at Flatbush avenue and State street. The building cost about \$95,000. It is of Moorish style of architecture and very attractive, the boxes being finished in the most approved fashion. The gallery and balcony are just as inviting as the downstairs portion. The seating capacity of the entire house is approximately 800. The dimensions of the auditorium are 80x80, and the stage is 12 feet deep and 32 feet wide.

Manager Gale made a little speech from the stage, thanking the people for their patronage and outlining the policy. Five acts, pictures and illustrated songs will be offered, on a "split week."

Booked through the Family Dept., United Booking Offices, the opening bill consisted of Erney and Fay, Sprague and Dixon, Bob Ferns, and Wangdoodle Four (colored). The Ross Sisters were unable to appear. For Thursday, yesterday and to-day the bill offered Crawford and Patterson, Dan Dawson, Krusado and Job, Minstrel Boys and Harvey Bergen (colored).

HEARING IN KEALEY CASE.

There was a hearing in the protest of the White Rats against the issuance of a license to the Edward F. Kealey Agency, in the office of the Commissioner of Licenses Monday morning. The hearing has been adjourned until Oct. 19 at 10 a. m.

Kealey was represented by Gus Rogers, the attorney, the White Rats having Mr. Cahill of the Dennis F. O'Brien office to look after their interests.

The Rats introduced evidence that Kealey had two years ago made an improper proposal to a female artist who had applied to him for an engagement.

ENTICES TWO AWAY.

The Family Department of the United Booking Offices, took over two of the Taylor & Kaufmann houses last week. One was the Slater, Pottsville, Pa., and the other, Palace, Hazelton.

For some time past the owners of the property have been dictating as to who the theatres should book through. It was the following of the policy that they laid out which caused the switch to be made.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Chicago, Oct. 11.

Editor VARIETY:

I read the review on "The Deacon and the Lady" in VARIETY. I saw the first act of the show in Baltimore. At that time, Mr. Jennings did not use a bull dog with a pipe in its mouth. I also know that a number of that company were over to see my act at the Savoy.

I have used the bull dog with the pipe on the stage for the last four years. It seems too bad that these two dollar shows have to go to vaudeville and choose the best bits from an act, without the act having any redress. I don't claim to be the originator of the dog carrying the pipe in his mouth on the street, but I do claim the originality of having a bull dog follow me on the stage with the pipe in his mouth.

Frederick V. Bowers.

New York, Oct. 10.

Editor VARIETY:

In reference to the Spissell Bros. act, I would state that I am no longer connected with Spissell Bros and Co. Furthermore, I am the originator of the Dutchman's "First Visit," and the various mechanical "props."

Joseph F. Spissell.

(Spissell, Ladella, Eigel and Co.)

New York City, Oct. 2.

Editor VARIETY:

I would like to hear a satisfactory reply to the following: who is right in the stand taken by a manager and artist where the manager refuses to furnish "props" for a "showing" of an act, and the artist declines to appear through the "props" not being furnished.

Though I suppose the cost of the "props" is not concerned in the answer, the amount they would have cost was \$3.50.

It is a New York "small time" argument. The act (sketch) was to have appeared for one performance only. The players are two well-known artists.

James Harrold.

(The point raised by the above has several angles. Though Mr. Harrold thinks the cost of the "props" should have no bearing, in this instance it would seem that for the "small time" house to have a sketch, though new, played by two well-known artists as an item on the bill would be worth the slight annoyance through possible rearrangement of the program, and also \$3.50 for "props," by a "small time" circuit which plays "splits", along with a shift of acts on Sunday and "pro rata" payments for one or more shows any time. A recognized showman in vaudeville upon having the question put to him said that the management was right in the refusal to furnish at its own expense any

"props" required. The showman remarked the house would have had no advantage of any previous billing, gambled upon the merits of the "showing" with equal chances, and that it was valueless to the house, the opportunity to "show" was an accommodation, he added, leaving the item of any expense solely upon the act.—Ed.)

Charleston, S. C., Sept. 24.

Editor VARIETY:

There is an act, Bot and Dot (better known as Bot Schaffer) doing our act, "The Doctor and the Show Girl," word for word. They are playing the small time in the south, but we are playing the Interstate Circuit, in the south also, and I think it time that they should stop doing our act, as we were the means of securing him work out of Chicago this winter for his single act.

I think, Mr. Bot Schaffer, you have your nerve with you, to bodily take and do our act. Terry and Elmer.

New Orleans, Sept. 24.

Editor VARIETY:

After reading the review of Carrie De Mar's act I notice in VARIETY Daisy Harcourt's claim to be the first woman to wear the "Hobble Skirt" in America.

Allow me to correct both your reviewer and Miss Harcourt by stating the fact that Mildred Grover wore a "Hobble Skirt" all last season, commencing Oct. 25, 1909, at the Orpheum, Allentown, Pa.

When Dash reviewed our act two years ago at the Alhambra, New York, he insinuated Miss Grover's burlesque on the "Sheath Gown" was rather ancient. To our knowledge, she was the first one to introduce that in vaudeville also, at the Olympic, Chicago, in June, 1908. Of course by the time Dash "caught" us in New York, he had seen many others before us.

Dick Richards.

(Mildred Grover and Richards.)

Editor VARIETY:

I want to bring before the profession the De Young Bros., are using the name of the "Two Franciscos," which we have used since entering the show business fourteen years ago.

In some towns they go under the name of Allen and Young.

Not being satisfied by taking our names, they have also taken and used our act. Two Franciscos.

The Big City Quartet has been booked for the season in the east and west by Albee, Weber & Evans.

William H. Fox will arrive in New York to-day (Saturday). He opens at Keith's. Philadelphia, Monday.

THE WOMAN IN VARIETY

BY THE SKIRT

Alice Lloyd returned from London with costumes more elaborate than ever. All follow the "hobble" line closely. Three of the gowns are but half a yard around the bottom. They are not made with a band forming the hobble, but cut in straight lines, narrowing towards the ankle. Some look like a trouser leg. The combinations of colors are striking. One is a deep coral pink covered in navy blue chiffon with brilliant buttons, another a peach messaline, over which is a cinnamon brown chiffon and a white with black chiffon is very handsome. A light blue chiffon is gorgeous. It is trimmed with bands of embroidery in the same shade and finished off with two enormous tassels. One pink frock is sweetly pretty. The bodice is composed entirely of tucks, each tuck outlined with a row of diamonds. There are blues and pinks, in fact, gowns of every hue. Needless to say Alice will be a dress sensation in the west. Each gown has a hat in harmony. One hat of blue satin covered in willow plumes with a touch of coral is lovely. Two of the longest willow plumes made adorn an enormous black velvet shape. Caps of lace and satin add to this extravagant outfit.

I must be a terribly poor scribbler in long hand. Last week when I wrote "I Wonder What's Keeping Bert Cooper in Paris?" It came out "I Wonder Who's Keeping Bert Cooper in Paris," and seemed to have passed by everybody.

Who said Marie Cahill was stout? Miss Cahill in her new gowns shows a most symmetrical figure and looks pounds lighter than Truly Shattuck in "Judy Forgot." Miss Cahill's first gown in deep pink was lovely. All Miss Cahill's gowns are well made and suited her style. But it was the cloaks, hats and peculiar muffs which attracted the most attention. One cloak of ermine was very costly, but an arrangement in chiffon and ermine was the unique combination. A black velvet hat smothered in white aigrettes was perfect. Truly Shattuck wore a hair arrangement like Pauline Chase's, with not the same effect. The dresses of the entire chorus of the Cahill show were as ugly as they could possibly be.

Belle Blanche at Hammerstein's this week was becomingly dressed in one number. It was a gray frock with a motor bonnet.

HERE'S BILLY GOULD

BY WILLIAM GOULD.

Lou Pincus, booking agent for Pantages, offered Harry Leonhardt his circuit for "The Futurity Winner." Harry declined saying "The horses won't play 3 a day."

Angie Norton of Norton and Nicholson has a new idea, for a sketch. She will stage, produce and finance same.

Can a person steal unintentionally? If you think it is impossible sing the first and third line of "The Beautiful Garden of Roses"; then sing first and third line of "My Marauch."

(I admit it is worthy of Pinkerton.)

An act played at Sherry's the other night, receiving the date at a few minutes' notice, one being married, wrote a note to her husband. Here is the contents of same, verbatim:

Mr. K. B. Merrill,

Dear Sir:—Everybody must go over to Sherry's to-night in Luciana Lou costume to go through the number, so call for me dear.

Lovingly,
Julia.

P. S.—It is business not pleasure. Blame your husband for this being in print, Julia. (I hate to see peace in any married family.)

I asked a lazy coon the other day what he did for a living? He replied: "Oh! I just follow the warm weather, that's all."

Here are two Willie Hammerstein pulled. A lady asked him if Countess De Swirsky was playing his house that week. Willie said: "Yes—she's a brave woman." He asked me this one, "When is a manager not a manager?" As I wanted to play the house again I played straight, saying, "I don't know. When is a manager not a manager?" Willie answered: "Nine times out of ten."

The greatest laughing show that I ever saw is Geo. M. Cohan's "Get Rich Quick Wallingford." See it.

Here is a contrast between two vaudeville actors. One performer, quite unknown and just on the edge of the big time, said to me: "Before I made my big hit." (Rough and crude stuff.) A few minutes afterwards I met Jim Harrigan, the tramp juggler, who is and has always been a "big hit." I said: "Jim, what did you do on the coast that made you go so big?" Jim said, "Oh, I just sang a couple of little songs and told a few bum jokes." (Pick the winner.)

The Solid Ivory Club held its second annual dinner and bath last Tuesday night. The subject for discussion was "Suicide." Mr. Bird contended that all police stations should have three or four suicide rooms. If a man came in and said, "I want to commit suicide," the policeman would say, "What route? Gun, rope or gas?" Mr. King argued that the best way to commit suicide for the family's sake, would be to buy an aeroplane and go up in it and then stop the motor. Everybody would remark, "He died a hero, for a good cause, developing science." "Mush Ear" said, "I will have to try all before I will be able to tell which is best, although the aeroplane suggestion sounds good."

LONDON NOTES

VARIETY'S LONDON OFFICE

415 STRAND, W. C.

Mail for Americans and Europeans in Europe, if addressed care VARIETY as above will be promptly forwarded.

London, Oct. 5.

Oswald Stoll, after seeing Bernhardt's tremendous success, is said to have commissioned Marinelli to go after Caruso for a vaudeville engagement at the Coliseum.

Adeline Genée has been booked for the Coliseum, to open sometime next Spring.

Cliff Berzac will sail for the States on the Kaiser Wilhelm der Grosse Oct. 12.

Harry Burns, the provincial agent, will have a London office soon.

The Great Lafayette returned this week from a tour on the Continent and will immediately go on the Stoll time. Lafayette made all his jumps on the Continent in his wild motor car.

There has been a wonderful comedy drama enacted here in London by two Hebrew comedians (not in the same act), over a card game of some kind. Both comedians are from the States. The first scene is an artist's club. The characters are the Hebrew comedians, and a pugilist of some note; also another card player. At this club no money can be displayed. Everything is the "pay you after" plan. As the game goes on, Hebrew comedian No. 1 continues winning from the other comedian. At the conclusion there is about \$100 comedian No. 1 has coming from the other comedian. Comedian No. 2 refuses to settle. There is much talk and threats. No. 1 with the money coming, has the pugilist on his side. He looks a winner. Welcher promises to pay the next day, without any intention of doing so. But threats against his personal beauty reach him. He fears the pugilist. The next scene is very dramatic. No. 1 meets the bad man. The bad boy calls him aside and laying a revolver in the palm of his hand, tells him to have a look, all the while using the Hebrew dialect. With the other hand he dived down in his pocket, producing a license to carry the weapon. It has been the scream of the neighborhood. Up to now no one has been shot. People who have seen the gun say it is a real one.

Fred Karno put on a sketch last week (at the Canterbury) called "The New Slavey." While not up to the Karno standard the piece will probably pass along, mainly through the comedy efforts of Shaun Glenville.

George Mozart at the Canterbury last week, put over a new idea in travesty. He gives an imitation of a moving picture film with his own company. Calling it "The Thief." In the whirling lights a very funny melo-

drama is shown by Mozart, and others dressed as policemen.

Ferdinand Frey and Lelette Agoust put on an act at the Alhambra last week. Frey is a French singer. He tries to be funny and is the main part of the act, Miss Agoust assisting. The Frenchman does a sort of a protean sketch, impersonating different servants around a hotel. While Frey can sing, his idea of comedy is strictly Continental, of course, and that lets him out.

Bransby Williams made his debut in a West End dramatic piece this week when he appeared in a play by Hall Caine called "The Bishop's Son." The critics were divided as to Mr. Williams, but mostly all predicted a short run for the play.

Harry Vernon's "Horse-Thief," with Herbert Sleeth in the lead, will play the London Hippodrome, Nov. 12, after a few weeks in the Provinces.

Johnson and Hart, formerly of Harry Krator's second "Hoopville" company, are playing with Gibbons in London, after a tour of the North of England.

George Bastow, a comic singer of the old school, is appearing this week for the first time in several years in London, having been compelled to quit the stage through ill health. Mr. Bastow is at the Hippodrome, going very well, with a couple of new characters that he gets over admirably. Mr. Bastow was of "Galloping Major" fame.

Wallie Fitzgibbon has arrived from America and will have a showing at the Camberwell Empire next week.

Ethel Irving, the legitimate actress, will play the Hippodrome Jan. 3, in a playlet by Henry Arthur Jones. Hartley Milburn booked the act there.

Eddie Lang, formerly with the Big Four, has formed another quartet called the American Comedy Harmonists.

Harry Jolson, who sailed this week for the States, will return to play dates here next April.

Jack and Evelyn, booked for the Holborn this week, did not appear owing to the illness of Jack. "The Wow Wows," a new Karno act, made its first West End appearance at this hall and judging from the laughs received it will have no trouble over bookings. A sketch called "The Touch of a Child," scored at the Holborn. It is far above the average generally seen in the halls.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, Oct. 4.

The Casino de Paris is not likely to change hands at present. Jack DeFrece was near signing a contract to take over the twelve years' lease of Albert Cailar, but on reflection left for London without closing the transaction. It was intended to obtain a further lease of 30 years of M. Edwards, the landlord, through M. Zanroff, and to rebuild the establishment. On Oct. 1 the Casino program underwent a change, like the majority of the Parisian music halls, by the appearance of Catherine Florence, American singer, Les Zeds, acrobats, and Belsai, Spanish danseuse. The giant negress, Abamah (Ella Williams) remains the "big" attraction. She will later make a tour under Rasimi's direction.

The Folies Bergere has been doing excellent business. The improved program, October, contains Geo. All, Three Athletes, McBanus, Humpsty-Bumpsty, Kaufmans (Reba and Inez). Naturally Clement Bannel has withdrawn the indifferent sketch of Paul Ardot, in which Anne Dancrey had an ungrateful role. Ardo, the author, now returns to his original part at the Apollo, in "Hans, the Flute Player." The Winter revue is being prepared, and will be seen towards the end of December.

Th Olympia will not make much change in its show until the middle of October. On the 1st, the Brothers Dalf, parallel bar act, and Zenga opened, replacing the poor sketch "La Fuite," in which Rosenberg proved himself more proficient as an artist than a playwright. This hall will close Oct. 11 for rehearsals of the new revue, due the 14th. A big company is now busily rehearsing, including Lala Seibini, Bessie Clayton, Mme. Delterne (popular Belgian comedienne), Odette Auber, sixteen "Emle Girls," Max Linder, Girier, Resse, Darcet, Miles, Lucienne Maltz, Dhomas (particularly good in the last Moulin Rouge production), Valda, Jusset, 7 Bob Pender Troupe, Dulga, with a new piano trick. The revue will be signed by Arnaud and Millet, but many others have had a hand in the work. Nothing has yet been decided as to the future tenancy of the Olympia. Oscar Hammerstein occupied a stage box one evening last week. Although he is talking of nothing but grand opera for London, Oscar was exceedingly interested in the monk "Prince Charles," and the writing dog, "Dick."

Marigny closed Sept. 30, after a good season, with the exception of the last month.

At the Alhambra are Le Roy, Talma and Bosco, Henry Helme, Sabini Troupe, Troba, Kelly and Agnes, Jules Moy, Garcia, Miss Mollin and Girls, Schillinsky Brothers, Valdetta, Payon, Francis Gerard.

The Etoile Palace's new show included the Royal Quintet, Usrima Bros., Elvire Obert, Wandrey, Sisters Myosotis, Helwegh and Bella, Rene Raoult.

A new hall, to be called Casino Montparnasse, is being built. It is a small place and will open as a cafe chantant.

The death of Marius Calranne, composer, is announced at the age of 51.

Much satisfaction is expressed in France at the passage of the new law in Argentine Republic by which that country adheres to the International Convention concerning ownership of literary works, thus affording protection to the plays of foreign authors. The only now remaining country where a certain protection against plagiarism is not obtainable is Russia.

The Paris Journal in its interesting theatrical notes calls attention to the fact that in 1841 the Porte St. Martin Theatre mounted a revue entitled "To-day and 100 Years Hence," in which the authors made fun of the improbable ideas of inventors of wood paving, women lawyers, express trains, with a direct line from Paris to Peking, horseless carriages, and (the most chimerical prognostication at that time) the friendship between France and England. All these improbable inventions have been realized in much less than 100 years. No reference appears to have been made concerning aeroplanes, and how the public would be fooled at that very same theatre in 1910 by a play called "Chantecler."

TRAVELOG CIRCUIT.

What will be the first of a chain of houses in which illustrated travelogs will be featured will be finished early next spring for the Damascus Theatre Co., by Architect W. H. McElfrick. It will be personally managed by Richard G. Knowles, who is well known on the lecture and entertainment platform.

According to plans in embryo, five houses will be built in the east and what success the Knowles house will have is being awaited with keen interest by the men behind the new theatre scheme.

The Knowles house is being constructed on the north side of Longwood street and on the east side of Westchester avenue. It will be of Syrian architecture and will offer a new style in theatre construction.

The naming of the house will be left to a popular voting contest to decide. The Damascus Co. expects to have the theatre opened early in spring.

Charles Kenna, "The Fakir," opened at the American, New York, Monday, for the first of eight weeks over the Morris Circuit time.

HAS BASEBALL CONCESSION.

Chicago, Oct. 13.

The Essanay people have arranged with the National Commission to take exclusive pictures of the championship series between the "Cubs" and Athletics, which open next week.

This is the third season Essanay has had the concession.

HALF GAUMONT'S GOES OVER.

The Gaumont company has swung its American factory, located at Flushing, L. I., to the independents and its first American reel will be released Oct. 21 under the newly adopted trade mark of "Solax."

George Magle, well known among the motion picture people, is business manager of the Solax company. Madame Blache, a relative of Leon Gaumont, will be superintendent of the photographic department.

WANT PUBLIC CENSORS.

There is likelihood of an ordinance being passed by the New York City Council establishing a public Board of Censors for all moving pictures shown in the city. Such a measure will be heartily approved by the moving picture show proprietors.

A hearing on the proposed ordinance is set for Wednesday afternoon, Oct. 19, at City Hall.

Objection to the ordinance is being made by the present Board of Censors, which is a private body appointed some time ago by a committee of civic organizations.

REAL MIDDIES IN PICTURE.

The first picture taken in America in which the United States government actually participates was "filmed" last week at Washington, when one of Uncle Sam's battleships was placed at the disposal of the Gaumont company and views of the "middles" in action were taken.

Marines, numbering 580, took part in the picture making. The film will be one of the early releases with the new Solax trade mark.

TAKE FROM "TRUST."

Hutchinson & Hite, a Chicago film renting firm, have left the ranks of the trust and are now allied with the independent forces. Hutchinson was formerly with Fred Aiken, of the Theatre Film Service, recently absorbed by the General Film Co.

P. A. Powers, of the Powers picture company, and Frank Talbot, proprietor of the Gem, Lyric and Bijou Dream theatres in St. Louis, figured in an automobile wreck in that city last Monday afternoon. While Talbot was not seriously injured, Powers had his back badly hurt and was also internally injured. There were seven people in the machine.

Bert Levey's engagement at the Wintergarten, Berlin, has been extended throughout October, giving the cartoonist ten weeks in all at the German house.

Herbert Clifton returned to New York this week. He opens at Chase's Washington, Monday, going through to the Coast this season. M. S. Bentham is the agent.

VARIETY'S PICTURE REVIEWS

"THE ARMORER'S DAUGHTER" (Reliance)

(Independent). The picture shows what beautiful results may be obtained when close attention is paid to details and proper scenic and stage arrangement. The acting itself stands alone. This American production of the pomp and splendor of Roman feudal time, while typically foreign in idea, brings credit to the Reliance people for the magnificent manner in which it has been placed before the camera.

"HANK AND LANK" (Essanay).

These eccentric individuals—the long and the short of it—are shown in another supposed funny series, but like the other films that have passed in review are unable to deliver the goods. There is a short laugh at the finish, that is all. It is about time Hank and Lank, with their unlimited opportunities, did something that was really ludicrous. The scenes are well photographed.

"A SUMMER FLIRTATION" (Pathe).

Two nice looking young men beam each other's face with shoe polish or burnt cork in a vain attempt to explode a lot of hilarious comedy. The idea is overdone and it seems a shame to have wasted all the nice, clear work of the camera. The idea of American fun as exploited by the Pathe firm seems to fall shy of the mark.

"PAPA'S FIRST OUTING" (Essanay).

"Papa's Finish" as a title would have been just as appropriate, judging from the mauling he gets when he arrives home from the beach where he has carried on a flirtation with other women. The wife plans a home coming that gets a laugh when one of the children nearly undresses him in front of the camera.

"FOILED BY A CIGARETTE, OR THE STOLEN PLANS OF THE FORTRESS" (Urban-Eclipse).

The title is almost as good as a dime novel. A detective "shows up" an army traitor through his special brand of cigarettes and foils a deep-laid plot to place the plans of the fortress in the hands of the enemy. Another officer, under suspicion, is showered with apologies and congratulations by his superior officers and the guilty man marched away to prison. There is a woman in the case, but she has little to do with the thrilling part of the story. The photography is good.

"BROTHER MAN" (Vitagraph).

Photographically, one of the best the Vitagraph company has handed the exhibitors in many days. There is class to this picture, and the idea is excellently worked up. A man is at his club, playing cards, when, receiving word that the stork has visited his home, he rushes home, but is cautioned by the nurse not to wake his offspring. A burglar enters and arouses the sleeping man. While taking his watch and money, the baby comes into the story long enough to soften the burglar's heart, and he not only returns his plunder, but leaves an extra "ten spot" for the kid. A policeman nabs the fleeing robber, but the baby's papa shows him that he is a brother at heart. The scenes of mother, nurse and the baby form a pretty feature that appeals.

"ACTORS' FUND FIELD DAY" (Vitagraph).

Pleanty of novelty and fun in this picture. One does not have to know stage folk to enjoy it, as the views of the wild men of Borneo doing one of their native dances, Bickel and Watson's phony band, Bert Williams and Blille Reeves in an amusing boxing match, the greased pig chase, the negro pie eaters, shoe scramble and the chorus girls' foot race, are worth a dollar of any man's money. The picture starts off with the parade of the show people at the Polo Grounds, and ends showing the way they were transported to the scene of festivities.

"THE SONG THAT REACHED HIS HEART" (Edison).

Another film showing scenes in the Canadian Northwest. The story is that of a lumberman's love for his old sweetheart, who, by a turn of the wheel of fate, strikes the very town in which he is living. An old song, a favorite of the young lovers, and an attempt to rob her of her money, brings them together again. The photography isn't bad, but there are several links that need stronger connections.

WOMAN'S VANITY" (Lubin).

A corking good comedy subject. There is laugh after laugh in it, the finish being particularly good. FRED.

"THE GOLF FIEND" (Lubin).

A short film with quite a few laughs. A golfing enthusiast uses the public highways for his links, greatly to the discomfort of pedestrians. FRED.

"FOR HER COUNTRY'S SAKE" (Sells).

A drama of Colonial days with a gruesome ending. The story is well told and the photography is good, but the film did not strike the popular fancy. The finish, where a dead girl is brought on by her father, who is blood stained, is rather too realistic. FRED.

"AN INDIAN'S GRATITUDE" (Pathe).

The chase "across wild, virgin land" and on water in canoes is the best feature. The Pathe people have made an interesting "bit" out of the capture of a renegade Indian by members of his own tribe. The picture is full of excitement, action and realism.

"THE SAGE, THE CHERUB AND THE WIDOW" (Vitagraph).

A little child causes it all. She looks over a wall and becomes acquainted with the doctor next door. Her mother, a widow, finds her one day talking to the sage. He wins the widow. While the film will never cause any big talk, it helps pass away a few minutes.

"THE DUNCE CAP" (Gaumont).

Will please children and adults. A little chap incurs the ill-will of his teacher, who places the dunce cap on his head. The boy is further punished at home and sent to his room. He runs away and travels. It is a nice little story and well told.

"A SKIER TRAINING" (Gaumont).

Short, but sweet. In fact, this film would make a better impression were more features of this foreign winter pastime shown.

"A GOLD NECKLACE" (Biograph).

A comedy subject that falls short. The characters are miscast, the two girls in the picture do not look any more than fifteen years of age and both act in keeping with that age. One has a sweetheart who looks fully thirty or more. His appearance takes from the comedy value. A younger appearing chap could have gotten more out of the role. There seemed to be no excuse for the girl entering a boulevard cafe alone. The film has but four laughs in it at the most, and the finish falls flat. FRED.

"HOW HUBBY GOT A RAISE" (Biograph).

Two or three opportunities for legitimate comedy overlooked. Wifey schemes to secure hubby a raise in salary. To further this end she invites his employer to dinner. The wife borrows from the neighbors enough decorations to make the apartment look as though it was occupied by a family of unlimited wealth. When the employer comes to dinner he sizes up the general effect and then decides that his employee is living far beyond his means and discharges him. A brief moment at the finish brings laughter. FRED.

"THE SANITARIUM" (Sells).

No excuses are necessary for the making of this film. It may have been slammed together in the night. A man and his valet turn a house into a sanitarium to make a little pin money. Some old situations, some are worked to the limit. There are enough people in the picture to make some genuinely funny climaxes. The photography will do.

"THE STIGMA" (Pathe).

A man emerges from prison on good behavior, but the stain on his name cannot be obliterated. He endeavors to secure employment without success. He saves a little girl from being seriously hurt by an automobile and when he again falls into his old habits, enters the very house where the child lives. You know the rest. Little acting is required. A stronger finish could have been arranged.

"IN THE GRAY OF THE DAWN" (Reliance)

(Independent). The first release to be made by the Reliance people sets a new mark in motography. The picture, entitled "In The Gray of the Dawn," is adequately staged, handsomely costumed and superbly acted by a competent cast. The photography is of the best. A woman with a butterfly career yields to the passions of true love, but all her womanly attributes are summed up when she finds that there is a blind fiancée awaiting the man's return. Her better nature asserts itself and to insure happiness for the blind girl, ends her earthly existence in "the gray of the dawn." Her husband has gone for a minister. Marion Harland's acting is clever. The film is worth all the praise and attention the public will bestow upon it.

"THAT CHINK AT GOLDEN GULCH" (Biograph).

An impossible Chinaman does things almost beyond mortal ken. He jumps into America, picks up English in the twinkling of an eye, prints better than the average school boy, and effects the capture of a bold highwayman in a manner that is highly absurd.

"BETTY IS PUNISHED" (Pathe).

The Pathe idea of the way Betty does things may be excruciatingly funny across the pond, but in the American houses the Betty series does not create the furor desired. A modern version of "Peck's Bad Boy" would make a better impression. While Betty is impossible in real life, she is more than impossible in the series that Pathe is inflicting on the American audiences. Aside from an occasional laugh, the picture is a big disappointment.

Hammerstein's Roof, with pictures and vaudeville, may open about October 24, if the place upstairs can be made wind proof.

The Prospect theatre, Cleveland, O., will change its policy of five to three shows daily, commencing next week.

Frank Elliston and Co. open at the Fifth Avenue next Monday. It is an English act, and was wrongly reported for opening last Monday.

BILLS NEXT WEEK.

NEW YORK.

HAMMERSTEIN'S
Lily Lena.
Neil O'Brien & Co.
Howard & North.
Stuart Barnes.
Cole and Johnson.
Bothwell Browne.
Nichol Sisters.
Cotter & Boulden.
Maximino.
FIFTH AVENUE.
Frank Keenan and Co.
"College Life."
Bixley and Fink.
Conlin, Stelle and Carr.
Roray and "Chesterfield."
Lorenzo and La Due.
(Others to fill).
COLONIAL.
Russian Dancers.
Sam Mann & Co.
Chadwick Trio.
Belletair Bros.
Primrose Four.
Harry Breen.
Jia Grannon.
Konerz Bros.
ALHAMBRA.
McIntyre & Heath.
"The Courtiers."
Mr. Hymack.
Albert Whelan.
Ruby Raymond & Co.
Mr. & Mrs. Stuart Darrow.
Kaufman Bros.
Thrice Hickeys.
BRONX.
Victor Moore & Co.
Valerie Bergere and Co.
Chip and Marble.
Geo. Felix and Co.

CINCINNATI,

COLUMBIA.
Gertrude Hoffmann.
F. McCormack & Co.
Lloyd and Roberts.
Earl and Curtis.
Redford and Winchester.
Rocher's Monkeys.
(Others to fill).
ORPHEUM.
Amelia Bingham.
Cliff Gordon.
Harry Mayo.
Cook Sisters.
Paul Case and Co.
Finlay and Burke.
3 Lloyds.
Morris and Kramer.

ST. LOUIS.

COLUMBIA.
"The Leading Lady."
Charlotte Parry Co.
Morat Opera Troupe.
Clifford and Burke.
Marie Fenton.
Grahame's Mankins.
Reed Bros.
Lighting Hopper.
PRINCESS.
Russian Dancers.
Genaro and Bailey.
Gardner and Stoddard.
Rivoli.
George W. Day.
Virginia Grant.
Fussie's Dogs.
(One to fill).

CHICAGO.

MAJESTIC.
Elbert Hubbard.
"Night Birds."
Cressey and Dayne.
Three Vagrants.
Marle & Billie Hart.
Crose and Josephine.
Hamid Alexander.
Valentine and Dooley.
O'Brien Havel Co.
R. J. Hamilton.
AMERICAN.
"The Hold Up."
Cissie Curlette.
La Freya.
De Lauer Trio.
Johnson Clark.
The Cromwells.
Paul Gordon.
Richards & Montrose.

NEW ORLEANS.

ORPHEUM.
"Bathing Girls."
Walter McCullough.
Onsop.
Rude Furman.
Hibbert & Warren.
Ernest Scharff.
La Toy Bros.

Dettmar Troupe is the name of the latest Wilshin & Sanders importation. The act will make its first appearance in America next week.

Mr. and Mrs. Phil Ott are rejoicing over the advent of a bouncing baby boy into their Long Island home, the youngster arrived Oct. 4.

John La Maze and Company is the new name that the former act of La Maze, Quail and Tom will be known under. The former combination has been dissolved.

Louise E. Davis, formerly the lady of the typewriter at the Weber & Allen office, is now tickling the keys of a machine in the office of James Clancey.

A SELF-MADE MANAGER TO HIS BOOKING AGENT

By J. A. MURPHY.
(Murphy and Willard.)

East Cranberry, O., Oct. 11.

Dear Mike:

Well, my customers have been coming in a little thicker than last week. The weather has got some cooler and the actors have commenced to make a fuss about havin' heat in the dressin' room. I aint had no fire made yet because I didn't get that load of coke for advertising as I expected.

I had a chanst to get the regular Oprey House here for my shows. The feller that used to have it has took a job as motor man on the trolley that runs to West Cranberry. It is run at present by a man named Galaway that keeps a plumber shop in the basement. He said I could have it for five nights a week as he had one night a week booked with dramatical plays at terms sixty-thirty. I wouldn't want to shut up this place for the Stadium folks would get it and I wouldn't want to pester with two sets of actors every week. I thought maybe I could get the same actors to perform in both places if I haul them to and from in my baggage wagon. I offered Galaway twenty dollars a month for the place and he said he would think about it. I had a stuffed house last night and had to set some of my customers among the fiddlers. The feller that plays the sliding trombone got mad because he hadn't room to push his horn around. I told him when the house was crowded he could play a fife or something that didn't take up so much room. The drum player also got sassy because some woman set her child on his base drum and knocked down his note music.

My show run longer this week than it needed to so I cancelled Mazie Hepp. I blamed it on you and told her you had made a mistake and sent me too much show. I said I would pay her board bill for one day at the hotel and she could get her pay for one performance from you. Her hotel bill was more than I thought it would be because she had took a bath which was charged extry and after I paid it, durned if she didn't go get a job at the Stadium for the rest of the week. Now her contract distinctively states that after playing my theatre she shant play any other theatre for three or more months so what good is a contract any how if I dont get no perfection.

Eddy Martyn took the best of any body this week with his dancin' specialty, also he is as good a singer as any clogger you have sent yet. Send some more cloggers next week.

A lot of my customers has been askin' why I dont have the diving Venice they have read about in the papers. They say they pay just as much to see my show as it costs for a regular show in Cincinnati and I dont have no Passion plays or diving Venice. You had better look up something of the sort and if you cant find any try and hire Guppy and Fogg. What is a Venice any how?

You had better have a picture machinist ready to send on short notice as I expect trouble with this one. He

MUST HAVE HAD AUTO.

Chicago, Oct. 13.

From Texas comes a claim that the longest bill-post route ever done off a circus car was accomplished, recently, by Dick Simpson of the Forepaugh-Sells advance forces, out of San Angelo. The route was 192 miles long and covered three counties untouched by a railroad. Simpson, it is said, succeeded in posting 998 sheets of paper, making the round trip in 31 hours, which included an eight-hour lay-over in Sarena for lodging besides two hours for five meals on the route. The Forepaugh-Sells Show is the first of the big ones to exhibit in either Amarillo or San Angelo. Both towns are on what is left of the stock country frontier. For miles around the country is sparsely settled, corrals and small out-houses being the only place where paper can be hung. This fact caused an experienced car-manager to assert that the Simpson story was hard to believe. The car-manager said that in the average country district 400 to 500 sheets made a big day's work, and that in Texas, as the country averaged, a sixty mile route would be a big day's run with around 300 sheets as a high average. He said that Simpson might have used an automobile to make his record.

MRS. MALIR SENTENCED.

Evansville, Oct. 13.

Deciding at the last moment not to make an appeal for a new trial, Mrs. Jennie Malir appeared before Judge De Bruler last Friday and was sentenced to serve from two to twenty-one years in the womans' prison at Indianapolis for the murder, last Spring, of James Simpson, a man whom she claimed was peeping into the women's dressing-tent on the day the Norris & Rowe Show opened its season here.

Under the Indiana laws she may be paroled, upon proper application, after serving two years.

SHOT A CIRCUS MAN.

Cincinnati, Oct. 13.

It is reported by Associated Press from Columbus that Ray Golden of Zanesville was shot by a law student late last week, and is in a serious condition at the Grand Hospital. Three bullet holes are in his liver.

Earl Lichtenwalter, the student, was walking with Mrs. Golden, when the husband, who had been separated from his wife, met the couple. The shooting followed. Golden is said to be a circus man.

Heber Brothers' Greater Show, after a successful trip through Ohio, Virginia, Kentucky and Pennsylvania, has closed its season and has gone into Winter headquarters at Columbus, O.

went and had a picture of himself made and put it in my lobby and says he must have his name printed on the program. He has such a durned long name that I am afraid the printer would charge extry for it.

Adam Soucegyuy.

AMERICAN.

(Estimated Cost of Show, \$3,525.)

The American this week has its best bill in a long while. This is so, though a couple of the big moments are the weakest.

Following Charles J. Ross and Elgie Bowen James J. Morton, with his senseless combination of travesty and burlesque, walked on to "clean up" the hit of the performance. A little bit of relishable travesty was Jim's "chicken paw," which he used to "wish" a "plant" back to his seat after the young man had started to walk out on him. The bill received a big lift at the conclusion through "The Grecian Temple" (New Acts). It turned out a surprise, and sent the fair house home talking.

Opening the second part the Zig-euner Quartet (New Acts) started that section off hugely, giving decided class to a show, which in the first half held much and rapid playing, with considerable comedy.

Cummings and Gladding (New Acts) replaced Jones and Jones (programed) in the opening position. The first four turns passed through in forty minutes, with Charles Kenna consuming sixteen, to be followed by the forty-two minutes Mr. Lawson thinks is necessary to play his sketch. "The Monkey's Paw," (held over). Mr. Lawson is wrong by about ten minutes.

Kenna in his character of the home town fakir brought many laughs on his first appearance in a Morris theatre. The "fly stuff" never flew above the heads, Kenna's songs and talk catching a continuous round.

Returning after three years, Mason and Bart, the comedy acrobats on the horizontal bar, performed their comedy and straight tricks to a full reward. While much of the comedy stuff is old, it is well put over and their feats now and then are striking. It was a good number in the K. & E. days and so it remains.

Scotch kilts are now the neat dressing scheme for McLallen and Carson on rollers. The act did big at the expiration of the pedestal dance of McLallen's, which should have been their exit. Before that the dance on the stage might have been omitted to throw all the strength into the pedestal work. Also a dimmer should be on during the entire act. It is required for the setting. For fancy skating a spot could follow the skaters' feet. And McLallen need not announce the barrel jumping for the encore. It speaks for itself. If McLallen and Carson will watch their act more closely they can put it above all roller skating turns.

In three years Laurie Ordway has not improved herself or material. She was allowed two songs only Monday evening. The first was Vesta Victoria's "The Next Horse I Ride On"; the second, a "Suffragette" number, had poor dialog, though Miss Ordway's costume for this was excellent. The Victoria selection was a mistake. Miss Ordway can't handle it. If she wants to progress, new material of her own must do it. Her showing at the American this week will send her back to the "small time." *Sime.*

HAMMERSTEIN'S.

(Estimated Cost of Show, \$3,400.)

"The Corner" show works out pretty well this week without having anything startling in the get-up. It commences easily, but is in need of more comedy. Good shows of the past couple of weeks seems to have had the effect of drawing the audience into the theatre earlier than usual.

Homer B. Mason and Marguerite Keeler had the fortunate before-intermission-spot and the comedy sketch went through big. Hammerstein's for some reason or other is not the best place for a sketch. The "sketch atmosphere" is not there. At the Colonial "In and Out" was a better looking, more dashing little farce than it is at Hammerstein's, although played and shown in identically the same manner. This is not taking anything away from the piece or players, however, as the sketch was a big go from start to finish.

Gene Greene was another big hit in the first half of the program. Gene sang seven songs Monday night, just one too many. He did not force the seventh by any means. The applause was big after his sixth number, but there the audience should have been left wanting. Greene has a dandy collection of songs which he can put over to just the proper degree. A sort of a jungle number used as his fifth brought applause which for volume has seldom been equaled at Hammerstein's.

Nat Haines and Will Vidocq woke them up a bit in the second half. Haines is one funny blackface comedian. Of his "stuff," some of which though heard before can be traced back to Haines as the originator, there is no one who can throw it away like Nat does. The pair in a very good spot caught the audience quickly.

Butler and Bassett opened the intermission with their ice skating specialty. The act is pretty and novel, and the dressing and appearance of the girl most attractive. She should be allowed more scope on the ice, though her work be not as complicated or technically the equal of the man's. The audience for the most part doesn't know the difference between a hard trick and an easy one. It is a "sight" act to them. What is graceful and pretty is what pleases the most. The man does some remarkable work, considering the space.

Claude Ranf opened the program with a very good slack wire specialty. He dresses neatly in a dark sack suit and runs through a difficult routine of wire balancing in an easy indifferent manner that arouses enthusiasm. Several of Ranf's tricks have not been seen before and anything new in this line deserves commendation. His juggling on the wire is far ahead of others who have shown this work. Ranf is a juggler who has not simply learned to catch three clubs while on the thread.

"The Carnival of Roses" closed the show, not an over good place for the act in this outlay. A rough comedy act would have sent the audience away in better spirits. Odell & Kinley, Bud Fisher, and Belle Blanche (New Acts). *Dash.*

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around
New York

"Russian Dancers," Colonial.
Frank Keenan and Co., Fifth Avenue.
Rose Royal and "Chesterfield," Fifth
Avenue.
Edouard Jose and Co., American.
George Felix and Co., Bronx.
Frank Elliston and Co. Fifth Avenue.
"College Life," Fifth avenue.
Three Hickeys, Alhambra.
Cotter and Boulden, Hammerstein's.
Irwin and Herzog, Fulton, Brooklyn.

SMALL TIME.

Berger Sisters, Majestic.
The Bayarras, Majestic.
"His Last Hour," Lincoln Square.
Helm and Cozen, Yorkville.
Bruggar Bros., Third Avenue.
Blount Brothers, Fourteenth Street.
Irish-American Trio, Fourteenth
Street.
Cliff Bailey Trio, Grand Street.
Loring and Parkette, Grand Street.
Black Brothers, Grand Street.
"Relapse of William," Columbia.

Bud Fisher, Assisted by Tom Mack.
Cartoonists.
12 Mins.; Two.
Hammerstein's.

It is almost impossible for any one to become famous, without being seized for vaudeville, or at least getting an offer from some enterprising impresario. "Mutt" and "Jeff" have long since been famous in the metropolitan district. The only wonder is that they have not appeared in vaudeville before, having appeared almost everywhere else. Bud Fisher to whom "Mutt and Jeff" owe their fame, has brought the couple into Hammerstein's, and with the assistance of Tom Mack, draws just one series of the two with "Mutt" chasing "Jeff" in the usual style and "Mutt" down and out at the finish, with a bucket of paint over his head. A second series brings "Mutt" to the altar. As a finish Fisher and Mack appear to be picking their subjects from the audience, drawing grotesque figures which brings light laughter. The best arrangement used by a cartoonist had been installed for Fisher. A long sign board is shown upon which are seven blank sheets of the same size. As each drawing is completed the sheet is rolled up like a window curtain, a vast improvement upon the old method of tearing off. Mr. Mack is quite as important in the specialty as Fisher, assisting in the drawing and adding speed to the arrangement. The boys, "No. 3," filled the place nicely, and made an interesting number.

Dash.

James J. Duffy.
Singing and Talking.
13 Mins.; One.
Small Time.

Duffy has a rather good brogue and should confine himself entirely to Irish stories and songs, not attempting the "Yiddisher" number at the close of his act that is an utter failure. With better material Duffy would have a better turn.

Fred.

Arvi Mystery.
"The Grecian Temple" (Illusion).
19 Mins.; Full Stage (Special Set).
American.

Rightly handled Arvi's Mystery should become a big act for vaudeville. It was the only number on the American bill which caused people to talk Monday evening, and it was closing the show. Could it have been conveniently placed at the close of the first half, the turn's value would have been many folds more. Arvi's Mystery is an illusion, last seen over here, but not so extended, when Hermann and Keller utilized the idea for a "Blue Room." A silly note on the program says that screens, traps or cabinets are not used. That's a pleasant way of informing the audience that since there must be a trick, please try to find it. It's about as sensible a remark as the opening note that Signor Arvi "invented" "The Grecian Temple." Is Signor Arvi presenting an invention or an illusion on the stage? If it is an illusion, why doesn't he keep perfectly quiet over the remainder so the audience can have a little room for its own thought, if Signor Arvi wants his act to create comment, which it surely will, if the program and himself do not talk so much. Arvi has an announcement at the opening. He frames up for a Frenchman in dressing and speech. That's well enough, though his efforts at the French accent render the short monolog indistinguishable. The turn has two strong points; the illusionary portion, and the opportunity to present a "posing act," without limitations. The limitations Monday evening were too strictly drawn. Three female models were overdressed. Many of the pictures should have been nearly nude for effect. That, with the mystery, would bring about a drawing card of no mean dimensions, if boomed and press agented. In a sort of miniature small house set well up stage, living figures appear and disappear from space into space, the posers dissolving. The front of the setting resembles a hallway of a country cottage, with side extensions. A shadow which flitted up and down at intervals spoiled the illusions somewhat, and the working was not over-smooth, although each is excusable on the first showing. But the shadow should be removed somehow. It is an imperfection. If it cannot be eradicated, the act is permanently injured, though not seriously. There are too many poses, many too long held. Signor Arvi wants to get right on the job. He has a big act, if he doesn't know it. By arranging the poses for the public to talk about at the same time they are discussing how the thing is done, Arvi can hand himself the bun as the owner of the best illusion in point of worth for the box office now in America.

Sime.

The Four Floods replaced the Robert DeMont Trio on the bill at the Orpheum, Brooklyn, this week.

Julian Eltinge, under the management of Al. H. Woods, will open in his new play, "Fascinating Widow" at Atlantic City, Nov. 14.

Zigeuner Quartet.
Musical.
15 Mins.; Two.
American.

There is so much class to the Zigeuner Quartet they had the American audience stunned Monday evening. A couple of the pieces played have never been heard in New York outside the Carnegie Concert Hall. The second number especially, a composition which permitted each of the three musicians to become a soloist, was a dream in the musical line for vaudeville, and the audience knew that though they did not understand what it was all about. The program says the Zigeuner Quartet (calling it Quintet wrongly) are "celebrated European musicians" and then to prove it, hides the face of the female solo singer under a mask. This masking thing comes too late at the American. William Morris apologizes by relating the act should have been featured on the Roof last summer, but missed the boat. Recalling last summer on the Roof, that may have been unfortunate for Mr. Morris. Why the girl wears a mask is another question. It doesn't hide her voice, and she sings off stage at the opening, probably wearing the mask there as well. The woman's voice matches the men's playing. Altogether the four constitute vaudeville's classiest musical turn. But back to the mask and Morris. He says the girl is a society young woman or was when in America. She went to Europe, fell for one of the musicians and so the folks at home won't know her while still sticking to her husband, slips the black cloth over her features twice daily. Not so bad for William Morris, who pays a press agent to think up that stuff. There's another reason advanced by people who saw the act abroad, when the mask was laying off while the young woman did her work. It tells another tale, but Morris denies the truth of it. Anyway he has a fine act to place on any bill, in vaudeville, at the Waldorf or in Carnegie. Monday evening the three men and one woman bowed and bowed until Mr. Morris stepped on the stage and mentioned playing an encore. The boss of the quartet said he never heard of it, took another bow, and slid over to the dressing room. Then Morris looked up the contract (probably about three-fifty). The instruments are piano, violin and 'cello. The girl's voice is soprano. Perhaps Paul Murray picked this one; perhaps Paul also selected "The Grecian Temple," in the American show this week. As Walt would say; if Paul did this, he sent his batting average as a picker up four hundred per cent this week.

Sime.

Echels and Dupree.
Singing and Dancing.
15 Mins.; One.
Small Time.

The dancing receives most attention. The man appears in eccentric German makeup. The woman affects soubret mannerisms, but dances well. They open with a parody, followed with some jokes and close with a song and dance. Some of the patter should be scissored.

Belle Blanche.
Songs and Imitations.
25 Mins.; Full Stage.
Hammerstein's.

The new routine which has been put together for Belle Blanche has been done so with the sole idea of removing the girl away from her former line, imitations. A piano player in the person of likeable Tom Kelly is carried. Opening with what was probably intended for an "audience song," Miss Blanche does not cheapen it by making any attempts to put it over at the expense or with the help of her audience. From this she goes into a character number as a telephone girl for which some one has written some dandy lyrics and also a good bit of incidental talk. A grand opera number with Miss Blanche in Quakeress costume is the third selection and gives the singer ample opportunity for showing her splendid singing voice. The fourth number is another of the character order, with Miss Blanche in nurse girl array. The number is a peculiar mixture of ballad and comic song, with a deal of brightness in the lyrics. Miss Blanche has been very fortunate in securing two songs with lyrics of so good a calibre. The finishing number brings forth the former mimic as herself. She goes back in song to the old days and sings a few of the then favorites, as they were sung by the good old singers. It is a good idea and one from which the singer gets a great deal. Monday night Miss Blanche was a big success, forced to return and thank her audience. She laid stress upon being grateful that she had been accepted in her new line of endeavor.

Dash.

Sig and Edith Franz.
Bicycle.
19 Mins.; Full Stage.
"The Ginger Girls."

The finish of the act where the man rides a unicycle down a half "loop-the-loop" gives the turn a big applause ending. Just previously he rode a tall unicycle down a ladder, suspended diagonally from the stage towards the flies. Both are corking tricks, but technically, though more dangerous, not as good as his work on the unicycle upon the stage. It stands about six feet high. On it Franz whirls around as though on the single wheel of a safety. From the act as presented, Franz would be better off to drop his tramp character, and the trick wheels, going in for just straight work. He could do much better. The opening of the act drags. It necessarily will, for the man is not a comedian, and the tramp make up doesn't help. All his freak and small wheels have been used before and often. The woman is a fair rider, looking good. If the couple frame up their act straight, they could cut it down several minutes, which should be done. They would then stand a better chance. As regards comedy in wheel acts, there are those now before the public which go in for comedy alone, and are productions. The straight riders might bear this in mind and not attempt to compete. In bicycle riding either be a comedian or a rider. Get some one else to be the other.

Sime.

Carlin and Clark.
Parodies and Talk.
16 Mins.; One.
Colonial.

This is Carlin and Clark's first real New York showing since the boys joined hands again last season. The pair worked together some time ago but not of late years. During that time Carlin worked with Frank Otto under the team name of Carlin and Otto. The present couple follow the general outline of the Carlin and Otto act. At present the frame-up of the specialty is not just what it should be. Opening with talk the boys go into parodies, then to a dance, which seemingly is the finish. It is not, however. They return for more talk, going into "Germany," a song too old to be the closing number for any act just breaking into New York, or for that matter, breaking out of it. The talk is bright and funny in places. There is a quantity of aeroplane patter in the second section that is new and up-to-date, and also some of the opening dialog has a flavor of newness, but some is not new. Only the work of the comedians pass it. The parodies are also weak. "Cubanola Glide" and several others are not new enough for up-to-date parody singers. The good one was on "Barber Shop Chord," a later hit, and got them the most. Carlin and Clark are both good German comedians with good voices and they can dance. The act should be entirely rearranged. It should be connected in a better manner and the running time might be reduced two or three minutes. They opened at the Colonial Monday on an emergency, accepting the "No. 2" spot, gambling on the size of the house there this week at that time. In the gamble they have lost out, for the Colonial is now a late house. It may be also that in the quick acceptance the couple did not present the songs and parodies they would have had on tap had due and proper notice of a forthcoming New York engagement been given them.

Dash.

Olive Eaton and Co. (2).
"Misery From Missouri" (Comedy).
14 Mins.; Full Stage (Interior)
Small Time.

Loosely connected and incongruous, "Misery From Missouri" lacks the entertaining qualities to make it a substantial hit. Olive Eaton and company (two men) work hard enough to make it go, but it seemed to be the silent opinion of the audience that there was something wrong with the sketch. A "stage burglar" is in a hotel room, unable to leave until his only pair of trousers are returned from the tailor. A woman, who claims to be "Misery From Missouri," a detective, takes the adjoining room. A ubiquitous bell-hop gives her the wrong clue and the woman effects a ruse to capture the man in the other room. The idea becomes tangled and jumbled at this juncture. The sketch ends with the woman packing the man's clothes in his suitcase and throwing it out the window, leaving him only his pajamas. The ending is lamentably weak. Una Clayton wrote it.

Mabel McCane.
Singing Comedienne.
19 Mins.; One.
Fifth Avenue.

A dainty personality, a number of pretty gowns (worn in a "cute" manner), a pleasing voice, and four numbers—all well done—sums up the act of this young woman, the total being that she will do. Miss McCane works in "one" before a velvet curtain of red. Her first number is rather weak. Although she tries hard it does not get over with the effect that it should. With this remedied and one other little fault corrected, that of working only to one side of the house, her offering will be as dainty a one as she could present. A burlesque of the ingredients of a musical comedy, with the air of "Lauderbach" and the moon as the basis, is rather funny. In it Miss McCane becomes the soubret, prima donna and the "coon" song artist. Her third is a recitation, two verses and chorus, she singing an extra chorus at the finish. For her closing number she employs "I Dreamt I Dwelt in Marble Halls" and "Annie Laurie," as love songs of the olden days and used them in comparison of the current popular ballads, illustrating the manner in which they would be sung if they struck the popular fancy of this period. It is a good closer and earned several encores for the singer. Miss McCane's sartorial display is mostly of the "hobble" variety, she showing three pretty ankle length creations of this model, and for her closing, wears a pretty gray costume with poke bonnet. With one or two minor corrections made the act is one that will please most anywhere.

Fred.

Cummings and Gladding.
Songs and Dances.
9 Mins.; Two (Special Drop).
American.

Cummings and Gladding were added to the bill at the American this week, opening the performance. A young boy and girl make up a dancing and singing turn which should start with its present finish. If the pair could build up from that ending, they might develop. Before that, each had danced a little and sung about the same, the girl first appearing in a "hobble skirt" and trying to dance inside that. Her next change was a cloak thrown over, while in the finale, the girl became a young man in evening dress. Under the dim light, she and her partner, also in evening dress, appeared rather well. They did a nice dance and didn't sing, which may be the answer. The young man might as well know that to tell the audience you can become as drunk on water as you can on land is no longer a joke, even on the "small time." It was released long before Cummings and Gladding came into the business. Since they picked such a bloomer on their first try and for the only laugh in the act, they might leave joke-making to the jokesmiths, sticking to their knitting, which should be dancing.

Stine.

Sallie Fisher.
Songs.
14 Mins.; One.
Majestic, Chicago.

For once a "big name" comes into vaudeville experimentally, headlines, and "makes good." Miss Fisher presents an act suited to any position on any of the best vaudeville bills. "Next to closing" at the Majestic, Monday afternoon, she scored a personal and vocal hit. Miss Fisher was gowned beautifully and becomingly, that in itself being a departure for the women who have "happened in" to fill a week or so while musical comedy or something else is getting ready for them. She is a handsome woman, lithe and graceful, possessed of one of the purest, sweetest and most resonant voices heard from this stage in half a year. The blue plush backed her and a pianist upon the stage assisted. Opening with a neat little ballad, "If I Knew" and remained on view as she turned to another pretty love song, "In Love." For a third song Miss Fisher had "Blushing Moon," a selection aptly suited to display the wide range of her voice. She retired to be brought back by the enthusiastic applause for an encore. "Candy Man" was her return song. From a basket carried, Sallie threw carnations into the front rows and boxes. Three bows at the finale testified to her success. In all the time upon the stage for her first three songs she did not lose a person from the orchestra floor. Miss Fisher is one of the mighty few acts which have demonstrated their abilities to hold the crowds.

Wall.

Bob Ferns.
Coon Shouter.
6 Mins.; One.
Oxford, Brooklyn.

Ferns made his debut before a Brooklyn audience that showed appreciation of the "coon songs" which he rendered in good voice. From the applause bestowed, Ferns was one of the real hits of the Oxford's bill. Arrayed in conventional evening dress, "Bobby" sang "I Love It" and "My Piano Man." The boys in the gallery could hardly resist the impulse to join in the chorus of the former. Ferns has a neat personality, his voice is strong and his expression good. He is bound to improve with more experience, now having enunciation in his favor. Ferns could use another number to advantage. Barring slight nervousness and the tendency to leave the stage too soon, Ferns can be rated as a splendid entertainer.

Erney and Fay.
Hand Balancers.
9 Mins.; One.
Oxford, Brooklyn.

Two well-developed athletes, who do not tear the stage to pieces in "getting over" their routine. They work as though the lifting feats were child's play and what they do is well done. Their act should find solid footing in the smaller houses. They were a hit at the Oxford. The bigger of the men shows decided acrobatic ability for one of his weight. New wardrobe would aid them.

Ezra Kendall, Jr.
Monolog.
15 Mins.; One.
Small Time, Chicago.

Young Kendall has taken his father's monolog, selecting from his various routines enough to make fifteen minutes of song and story. He looks to be under twenty, is tall and thin like his father was and dresses in the tall hat and frock coat which always went with Ezra's stories. His manner of addressing the audience, his pose and all, have been copied as closely as the youth can assimilate. There is even something in the tone of Junior's voice which recalls the Senior's, but there the natural characteristics of the father are cut short. The boy has none of the subtle ways of his father; his stories fall from his lips much as they might come from a phonograph, without reference to adornment as to intonation or manner of delivery. Perhaps as the years come bringing experience and poise to Junior, he may live as a reminder of the prince of jesters, whose name he bears. Just now it would seem that it would be better if he would break away entirely from his father's material. His name is sufficient to give him an audience, and with new material he might make better headway. Now that Kendall is dead, everybody everywhere is pouncing upon whatever they had not lifted while the originator lived, and although his son has unquestionably the first right to its use, the material is becoming more threadbare every day. The routine of Ezra, Jr., seems very old and he fails utterly in getting a fraction of the laughs.

Wall.

Rutledge and Pickering.
"My Boy Jim" (Rural Comedy).
18 Mins.; Full Stage (Special).
Third Avenue.

The old country squire is visited by a New York newspaper woman, who attempts to blackmail him on the strength of saving his son, a city politician, from disgrace and imprisonment. Part of the comedy is good. Another is not. Mr. Rutledge does excellent work as the rural justice. Several of his "bits" are true to nature. The setting needs attention and a rearrangement of the finale would help considerably. Miss Pickering as the paper representative, speaks her lines intelligently, but has little dramatic work to do. The act pleased the Third Avenue audience.

Mole and O'Neal.
Bicyclists.
12 Mins.; Full Stage.
Third Avenue.

From the way the man and the little "bicycle broiler" work, it looks as though they had done much routine riding with some of the big troupes. The man appears in eccentric make-up, but none of his attempted comedy borders on a laughing finale, and he could work just as well "straight." The woman, while small, is a graceful little artist, and she rides well with her partner. Their team work is the strongest bit. For the "small time" this wheel act ranks high and will compare with teams playing the "big houses."

Graham's Manikins.**"The Human Marionette."****15 Min.; Three (Special Set).****Majestic, Chicago.**

The second week in America for this act began Monday in second position at the Majestic. The title is taken from the programing. The "manikin" feature comprises an orchestra of puppets. Above them the drop is arranged to represent a "stage" whereon Graham presents an act recalling Fanny Rice's idea. His head surmounts miniature bodies, draped to represent the costumes worn by various music hall singers, while Graham offers their best known songs. He makes no attempt to duplicate the voices of the artists; at least if he does the work fails to get across with any special effect. The "orchestra" operates during the songs and the leader turns around to take a bow, when Graham comes to view to acknowledge the applause. The man is a good singer. The comedy in the act depends upon the exaggerated antics of the limbs, feet and hands of the marionettes used in conjunction with Graham's head. The Majestic audience took quickly to the turn, giving applause for three bows as early as 2.15 in the afternoon.

Well.**Robert Keane and Co. (2).****Comedy Dramatic Sketch.****19 Mins.; Four (Parlor).****Small Time.**

The old story of the rich man's son who falls in love with an actress, although the father has already selected his future daughter-in-law. The son marries the actress secretly. They are honeymooning in a cottage at the seaside. The father motors down to see the boy, he believing that his son is staying with a college chum and his wife. On arrival he discovers the actual state of affairs, threatens to disinherit the son, and then offers to settle a sum on the wife. The son preaches a sermon of the inheritance that the rich curse their offspring with, that of the art of spending money without the power to earn it. A stormy scene ensues and the father makes a last request that the boy return to the city with him. After an absolute refusal the father relents and takes them both to his heart. The cast is fair. There is opportunity for improvement in the playing of the role of the father, but as it stands the act is a good one for the better class of "small time" houses.

Fred.**"The Military Dancers". (7)****11 Mins.; Four. (Palace).****Small Time.**

"The Military Dancers" have an act fashioned somewhat after "The Champagne Dance" that was in "The Silver Slipper." Three men are clad in "Tommy Atkins" uniforms while the girls, with the exception of the little toe-dancer, are dressed the same, wearing knee length skirts. They work in a snappy way but hold their stage picture too long, waiting for applause. The girls appear as though they had at one time worked in one of the many English "Pony Ballets," and they do a lot of the routine from the general run of "Ponies." The act is one that will do for "small time."

Fred.**Odell and Kinley.****Acrobatics and Dancing.****9 Mins.; One (Special Drop.)****Hammerstein's.**

Odell and Kinley have been working together for some time, but this is probably their first real New York showing. "No. 2" at Hammerstein's doesn't sound good for a New York opening. The pair, however, have little to complain of, for the better part of the house was seated and their work was well thought of. The team have a very neat routine of acrobatic dancing, lacking only at the finish. The act starts off with a rush and carries through in good shape up until the last minute or two, when the pace slackens and the finish comes a bit too quiet for what has gone before. Frank Odell mixes his ground tumbling, of a good grade, in with his dancing, which always makes the acrobatics more attractive. Rose Kinley fits in nicely, wearing two very pretty costumes and looking snappy and bright, adding class to the specialty. Odell uses a clean clown get up, very good and away from the Jimmy Rice style of clown altogether. The pair fared very well at Hammerstein's and will do so anywhere else, where the position on the bill is not too strong for them.

Dash.**Sprague and Dixon.****Singing and Talking.****14 Mins.; One.****Oxford, Brooklyn.**

Opening with "Good Bye, Betty Brown," the man immediately starts "kidding" the woman. After singing "There's a Reason," the man reels off a monolog that scored notwithstanding some of the material has long been resting. The man should discard his school-boy cap and loud socks. They do not give him the appearance of a university student which the audience thinks he is trying to assume. The woman makes one change, appearing at the close in a full-length black dress. After another round of "joshing" each other, they close with a marathon parody in which jokes of antediluvian origin are embodied. Sprague and Dixon should do well over the "small time" circuits.

"Zulu and Lulu."**Trained Monks.****14 Mins.; Full Stage, (Exterior; 4); One (2); Full (Interior; 8).****Nemo.**

Those who did not see "Consul," or "Peter" or any of the "monks" when the craze was at its height, will get their money's worth when they see this new chimpanzee act. Instead of one "monk" almost human, there are two. The results are more pleasing. There is something familiar about "Zulu's" work but as his trainer used to have Consul, the new performer may have fallen into the other's style. The monk in female attire shows excellent training, although "Zulu" is the star worker. The novelty of the two working like man and woman will be appreciated on any time. The opening is new, the monks sitting on a bench under a parasol, "spooning."

Quinlan and Richards.**"The Traveling Dentist."****28 Mins.; One (Special Drop).****Fifth Avenue.**

In "The Traveling Dentist" Quinlan and Richards have a comedy talking act that will endure for at least three or four seasons. It is simply a succession of laughs from start to finish. One of the most ludicrous bits is the travesty of a woman making a toilet that is done by the black face member of the team. The "straight," who is the traveling dentist, tries to hire the colored man to experiment upon. There are any number of laughs gotten by the attempts of the negro to hold his courage to let the dentist pull one of his teeth and earn a dollar. The act is one that will draw laughs from an audience of deaf mutes. Quinlan and Mack formerly played it.

Fred.**Mahoney Bros.****Dancers.****9 Mins.; One.****Small Time.**

In the Western houses, the Mahoneys were a sure-fire hit. Since their debut on the New York "small time" they have delivered the goods in a manner that should mean plenty of eastern dates. The brothers are good dancers, but it is the eccentric work of the smaller that sends the act over with big returns. In addition to the routine of clog steps, the older introduces a trained dog that does some clever work. In individual dancing, the younger has a style that is original. The Mahoneys could fit in an early position in the bigger houses. What comedy they employ seemed to find favor.

Court and Don.**Singing Scots.****15 Mins.; Full Stage.****Nemo.**

These Scotchmen wear their native costumes and sing several numbers entertainingly, but there is no necessity for the full stage. Each has a solo. The shorter in a blue uniform, a policeman's helmet, top boots and swinging a club, introduced several puns with his song that pleased. Their best effort is the duet, "You Can't Take It With You When You Die." It must be said to their advantage that they do not attempt to ape Harry Lauder in any way. But, it seems certain that there are more Scotch songs to select better numbers from.

Frank and Von Moltke.**Comedy Sketch.****15 Mins.; Full Stage (Interior).****Nemo.**

A rapid-fire dialog between the man and woman when the latter attempts to bring him to time for saying that he only married to oblige her. The ending is bound to prove a hit on the "small time." When the man asks if there is any one who will vouch for him, an usher from the rear of the audience yells out, "I will." Then the woman says no ball is needed as she will stand by him but that the finish was arranged to work up the interest of the audience. There isn't much else to the sketch. It is something new for the "small timers." The names are not good selections.

OUT OF TOWN**Burr McIntosh and Co. (5).****"Out Yonder" (Comedy-Drama).****24 Mins.; Full Stage (Exterior;****Special Set and Drops).****Keith's, Boston.**

Burr McIntosh, in a western comedy-drama, with loads of local color, introduced a new act to the Boston public, that should be a crackerjack by the time it reaches New York. It has plenty of good material, but is yet in the raw stage. With five in the cast, not including Indians and cowboys, there is plenty of action throughout the entire piece. The act centers around James Rathbone Henry (Burr McIntosh) a former New York society man, who after losing his fortune, goes to Arizona, changes his name to Jim Rathbone, and eight years later is discovered as the stage driver at the "Arcadian Springs Hotel." There is a love plot with Rathbone as one-half and Helen Blackstone (Mary Moran), a New York society girl as the other. Following a strenuous courtship of six weeks she capitulates, agreeing to the stage driver's plea to marry him and remain in Arizona. James Vincent and Mary Townsend furnish the secondary love scene. Augustus Huse as Prof. Icabad Snooks of New England furnished plenty of "high brow" comedy. The act will undoubtedly receive some changes and more rehearsing. It is good material.

Goolitz.**Le Roy and Harvey.****"Rained In" (Comedy).****17 Mins.; Four (Special Set Interior).****Bell, Oakland, Calif.**

Old reliable "mistaken identity" is the plot. A young woman at a summer hotel is caught in a sudden shower, seeking shelter in a cowpuncher's cabin. The owner arriving home mistakes her for the expected new cook. The comedy is supplied by her ludicrous attempts at cooking. Both principals cleverly uphold the action throughout, and for a sure-fire comedy it should hit the spot anywhere.

Fountain.**Metropolitan Minstrels****18 mins. Two.****Keith's, Philadelphia.**

This act should rank as one of the best of the juvenile minstrel class. It is not at its best just now, but with a little attention and the experience to be had there is no reason why it should not find ready recognition on the big time. There are four girls and two boys, the latter acting as end men. The girls have good voices, much better than the usual run in turns of this kind and put their songs over in telling fashion. The end-man "gags" are handled satisfactorily, but the introduction of the "slapstick" for comedy purposes might be eliminated, especially when used upon one of the girls. Ray Dooley, who is given credit on the program as directing the act, is the only one who stands out as a principal. On early in a list of good acts, the Minstrels made good and should do the same right along. Norman Jeffries is presenting it.

George M. Young.

THE GINGER GIRLS.

The Columbia could stand a show like "The Ginger Girls" for more than a week. Not so much because of the production, but through the comedy made by Ed. Lee Wrothe. He is a far better comedian than a good many others in mind who have tried for laughter in Broadway legitimate houses.

Wrothe's methods are clean cut, he begets his humor naturally, and is spotless in dialog and action. Mr. Wrothe's only defect seems to be an inclination towards a mechanical performance through familiarity with the part.

Though Mr. Wrothe is a very big portion of the very good show that Joe Hurtig presents under the caption of "The Ginger Girls," Mr. Wrothe is not all of the evening's entertainment. As to entertaining, it may be said that barring the olio, there may be better shows in a production way presented in burlesque, but none will be more amusing than this one.

The first part is "Janitor Higgins" with Wrothe as the janitor. Wilbur Dobbs is a "Dutchman" without being conspicuous. Besides Wrothe's role, no one illumines the first hour. Jean LeBeau has a leading female role and is valuable through a pleasant voice. Jeanette Sherwood, the principal woman, has small chance to act, though Miss Sherwood handles dialog extremely well. Wrothe makes the comedy with his character. "Janitor Higgins" is a farce, the title telling nearly the story. The janitor becomes a husband for a few moments to gain \$25,000 for the wife of an absent naval officer. Wrothe certainly puts his comedy over, and can extract fun from talk or situations.

The first part was a huge laugh through his efforts. On account of that as much as anything else, perhaps, the burlesque seemed to start slowly, but it rapidly gained speed until the fun brought out effaced the memory of the early portion of the show. Wrothe and Junie McCree wrote the farcical opening. It contains some witty remarks. The burlesque is "Fair Day at Pocatello." The program says that Wrothe wrote the book. Probably the truth is that Wrothe built it up. It may be observed as the action progresses that bits of business and dialog have been suggested by the setting, that of a hotel exterior. It's a most creditable point of the entire performance that the audience does not have to watch the stereotyped bits of business that burlesque comedians often fall back upon. The comedy seems ever fresh, whether through the comedians, or the "book."

In the burlesque other comedians happen. Mr. Dobbs who continues in the "Dutch" character develops in this part that he is playing with splendid repression, putting his role over for good laughs, without obtruding it to interfere with any one else. It's the team work of the show that counts for a great deal. Everyone works well together, and nobody tries to kill off a laugh. Musical comedy productions, burlesque in particular, are much like a baseball nine in this respect. Where individual glory is gone

after, there will be a rent in the performance somewhere. With the company working together in aid of each other and for the general good, if any sort of material is at hand, results will show.

In the burlesque also George Stone secures his inning. He is the tramp in the afterpiece. His large shoes help the effect of his dancing. Mr. Stone can dance. He could when of Gaston and Stone, and he hasn't forgotten anything. Some of the new steps he is doing this week will probably be seen in other Broadway houses next week. Along in the burlesque, with but little dancing indulged in up to then, Mr. Stone steps in to assist Primrose Semon in her "Jungleland" number. It was the towering hit of the evening. He danced his head off for the audience, and then had to do it over again in an Indian song, which he led. This Indian number costuming was a blot upon the pretty dressing of the show. Coming late as well, it left a poor impression. Stone did some good work as the tramp, he, Dobbs and Wrothe securing big laughs, which were frequent.

Miss Le Beau did better in the burlesque as a French girl, though she does make up her mouth and draws it in in repose to give a look of smallness. There is the French style of facial make up among the choristers also. They don't do it well. One young girl seemed to have her mouth running into her chin. The chorus contains some pretty women, eight "ponies," who are lively, working well throughout the show, and twelve regular chorus women for the background. Six or seven men in the cast are available as singers.

Miss Sherwood has somewhat of a busy part in the afterpiece. She is comely, with everything to commend herself, excepting a singing voice. Instead of singing songs, Miss Sherwood might be given semi-rectitative ones. Her speaking voice is different. In the grand finale of the show, where all the women are attired in football togs, Miss Sherwood made them all seem like also rans in her tights.

The numbers are well put on and were liked for the majority. In the first part, a couple flopped, Dobbs has one where six of the boys are supposed to be "soused." It didn't get over through the support. Miss Sherwood could not send "It Belongs to You," over either. James Wilson interpolated "When the Old Oaken Bucket Was New" to replace a song allotted to Miss DeBeau. He did very well with it. Wilson's "Back to My Old Home Town" was well backed up in the Cohanesque manner, and won out. Many changes are made by the choristers, but few by principals. Miss Sherwood's brown and white gown in the burlesque, is very pretty, but worn through the act. Miss DeBeau has nice clothes too, but not enough of them. She looked her best in all white. Miss Semon wore a pretty soubret costume in the first act. She has minor roles in both pieces.

The olio is badly off, and as badly laid out. A singing act opens, followed by another, with a long bicycle turn to close. The Semon Duo start the vaudeville. They are not strong enough as an act to come immediately

after a good first part, nor do they seem strong enough for the olio, though receiving fair applause. Pearson, Goldie and Lee did well enough. It is a three-act with a Hebrew comedian, as against all the straight combinations of this kind. The comedian might better play at straight.

Jack Goldie seems the strength of the trio. A neat looking young fellow plays the piano. The act should become a straight turn of its kind, and cut the ballads, holding to popular numbers, the closer to "rag" tunes the better. Sig and Edith Franz (New Acts). *Sime.*

FIFTH AVENUE.

(Estimated Cost of Show, \$3,050.)

Comedy acts are in the majority at the Fifth Avenue this week. Of the nine acts, six provoke laughter. The arrangement was such that one started laughing at "No. 2," and continued until the next-to-closing turn came on.

The show was started by William Ferry, the contortionist in his novelty "In the Lagoon." The scenic setting is very pretty, and Ferry is wise enough not to confine his endeavors solely to twisting his form, but to try for comedy effects. In this direction he succeeded very well. Harry Breen following was the one who started the laughs. He seems to have retained the cold contracted with his engagement at the Brighton several weeks ago, but in spite of this captured the audience with his melange of nonsense from the start. Quinlan and Richards (New Acts) were switched from sixth position to third place on the program for the night performance Monday.

Tom Nawn and Co. are presenting the big act, "When Pat Was King" this season. Nawn himself is as intimately funny as ever in the role of the hen-pecked Irishman who dreams he is King of Ireland. The sketch did well, following as it did a number that was nothing but a laugh from start to finish.

Mabel McCane (New Acts), a singing comedienne, was "No. 5." After her came Wilbur Mack and Nella Walker in one of the prettiest little patter turns that has been seen. The quiet finish with the little dance sent the pair away with a fair share of the honors of the evening. Murphy, Nichols and Co. in "The School of Acting" carried off the honors. The "prop" army at the finish caused the audience to howl.

Edwards, Van and Tierney were next to closing. They are doing two duets, two solos, a piano playing exhibition and closing with a trio. The last number, in "one," is "I'm On My Way to Reno," and while the song is a little old, two new verses at the finish make it a good closing number in the manner handled by this trio.

The Namba Troupe, Japanese acrobats, close the show. Their act just bristles with novelty and while not taking up much time, the routine presented is very well done.

A special film, called "From Tyranny to Liberty," with Mlle. Pila Morin as the feature, was the picture offering. *Fred.*

COLONIAL.

(Estimated Cost of Show \$3,425.)

The bill at the Colonial this week doesn't seem to get going for some reason or other. The acts appear to be all right, but it is like a runner who has speed but stumbles at the start and is never able to catch his stride again. The audience, a fairly good one, Wednesday night, considering the Jewish holiday, didn't get into the spirit of things at all. Light applause and laughter greeted the first three or four numbers.

Mrs. Gardner Crane and Co. closing the first half made the first big stir although one or two acts preceded went through very nicely.

Mrs. Crane has a corking comedy sketch in "The Little Sunbeam." Besides the comedy there is unusual holding interest in the farcical story. The set is novel and the eye is caught from the start. The interest carries things along after this and the comedy helps to sustain it. Mrs. Crane doing the high dive into the upper bunk is one of those big hurrah three-minute laughs that are so rare.

Lil Hawthorne, the English-American girl, fared very nicely "No. 4." She sang four songs. Each one was liked. Miss Hawthorne may feel satisfied that she passed a critical audience on the right side of the fence. Her songs are those catchy English melodies, and Julius Lenzberg may be given credit for playing them just as well as any of the English orchestras, which is saying a great deal, for those English orchestras can play. The "Monte Carlo" number has a dandy orchestration. When it is stated that the Colonial orchestra brought as much out from it as did the London Pavilion big collection of musicians, Julius can afford to smile.

The Uessemes opened after the intermission. What a dandy acrobatic and equilibristic show it is! These boys start where all others seem to finish. Walking up and down a flight of stairs with a man doing a single hand-stand on the head is not a bad little trick, but cavorting around on a balancing ladder going up and down and all, in the same position is some more little trick. This was not the only new one the Uessemes uncovered; there were five or six just as good and just as far ahead of anything in the line that has been seen. The upside down juggling is not so bad either. Three midgets are used in the act incidentally. The Uessemes fall down a bit in selling the goods. They do not get all that their corking work should bring. Perhaps a little faking would help or a slight unbending in manner of the two principals.

Sebastian Merrill and Co. put over a laughable bicycle act in the earlier portion. The two comedians make up as "Jeff" and "Mutt" and are quickly recognized. The comedy sags a trifle in the middle. The riding and tricks pass nicely. A somersault from an incline with two men on the bicycle makes a first class finish. The act with a little quickening in the center will be in good shape.

Gus Edwards' "Song Review" is the top liner, closing the show. Macart and Bradford are on just before. The Royal Colibri's open. Carlin and Clark (New Acts). *Dash.*

TROCADEROS.

Philadelphia, Oct. 13.

The growing tendency to forsake the old style of burlesque appears to be following all along the line on the Eastern wheel. Frank Finney has joined the contingent willing to take their chance with a clean comedy show with plenty of music and singers, and real voices to put the music over. Finney has made a long step forward with the "Trocadero" this season, but has not quite hit the mark. Nothing can be said so far as clean comedy methods and classy music are concerned, for the "Trocadero" almost live up to the title of "classy."

The principal fault in the making of the two-act piece which is used as a vehicle this season is, that in aiming to attain a certain height, there have been weak points left in the foundation.

"Finney at the North Pole" is new at both ends and old in the middle. It starts off as if something really novel were going to be seen, but early switches off to something old. The thread of newness is taken up again, however, and carried through the last act.

There is not a high point of high speed gained until near the finish and it is too long coming to expect an audience to wait for it. The story tells of explorers who go north to search for the pole. During their stay there the queen of an island is rescued from the ice. She rewards her rescuer by making him king of her island, but loves another whom she promises to wed if he will find a cave of jewels. The opening scene in the north, with a ship fast in the ice is prettily staged and opens with a song well rendered by John P. Griffith. There is considerable of a contrast in dressing here, for while the men appear robed in heavy furs the chorus and queen mingle through the ice in tight and scanty coverings. There is a dark change to the island where the piece drops back to familiar atmosphere in an arrangement of "King for a Day," or along lines which belong to the old school.

Upon their deciding to quite the island and an alrship is found handy and a quick trip to Paris is taken. This is also a dark scene change. It may not have worked properly for the opening show Monday, but there was no effect there and what might have been worked up to a pretty change was entirely lost. In Paris there is little left of the early story, except the reference made to it in a bit of the dialog, and the attempt to pose as successful explorers by the two shipmen.

Frank Finney is credited with making and producing the piece and he has placed himself in the foreground at all times. Finney plays his familiar Irish character and plays it well, working industriously throughout and scoring strongly with his comedy, which is clean and quiet. Frank Ross, Hebrew character, is first aid to Finney, and gets as far as he is able to go, for at no time does he figure alone except when singing parodies in the second act. Sam J. Adams, a horse trainer, and George Brennan, a jockey, are the only others of the men who stand out prominently in lines and business. Both acquit themselves creditably.

The show is strong musically. In

fact it ranks with the best singing shows heard in burlesque. Finney has surrounded himself with principals who have voices, but the musical numbers have not all been selected to the best advantage. There is too much of the operatic stuff and not enough of the lively, stepping, catchy style of song which pleases and adds to the speed of a show. With a bunch of singers like this show has it should be the snappiest singing show on the road.

Jeanette Young and Daisy Thorne Lundy have the principal female roles, and show off their voices to good effect several times, while John P. Griffith and Tom Bullock figure well up in the vocal line. A sextet of the principals, with the "Lucia" number made one of the best hits. Another was "Chantecler Rag," led by Minnie Burke, who has all her snappy, gingery style with her again this season, and makes herself useful whenever called upon. Miss Burke makes several changes of costume, but has a poor choice for the finish, a brown effect which is about as unbecoming to her as the "hobble skirt" worn by Corinne Ford (who has a part in both acts) is funny. There is a bit of "money changing" in the second act well worked out, and Finney gets a noisy finish by smashing dishes during the recital of a horse race on which he has bet his last fifty.

There are some pretty numbers in both acts, and the costumes are varied and attractive. The chorus needs drilling in the dances, their work being noticeably ragged and careless. Finney pulled the big hit, a "Hinkey Dee" number with extemporaneous verses, which landed strong and a march by the girls was nicely done.

To whip the necessary speed into the "Trocadero" would not be a difficult job, for the singers are there to handle the music and the principals appear capable of handling anything given them to work with.

The cafe scene, the prettiest of the lot, might be used to open the second act to set the pace and one or two bits of business in the island scene might be chopped out in favor of a couple of snappy numbers.

Mr. Finney deserves credit for the show he has built up to represent Charles H. Waldron on the Eastern Wheel. Finney might just as well go the necessary distance to put the show on a plane with the very best on the circuit.

George M. Young.

Harry Mock's clubroom in Hammerstein's, where the members of the "I Will" organization meet often, is the centre of a new institution, lately perpetrated by Mr. Mock. A bright mahogany topped table has been secured. All members in good standing are requested to enroll their names on the mahogany, with a specially prepared cutter Harry dug up somewhere. When that task is finished the engraver must read the names of all the baseball players, inscribed upon the horsehide, covering eight or ten baseballs hung on a line above the buffet. The "I Will Club" now has a steward, a nice young fellow, and an auditor, who is just as nice, but no one believes it, for the auditor looks everybody over as they pass out.

FOLLIES OF NEW YORK.

"Follies of New York and Paris," played over the Eastern wheel last season under the name of "Follies of the Moulin Rouge." Charley Howard is still the backbone of the show. He is not all there is to the show, however.

Hurtig & Seamon put the show on. There have been very few changes that amount to anything. In general equipment it will stand comparison with any on either wheel. The show itself is the same as last season in two acts, the first act being in two scenes.

The plot is a bit thicker than the general run of burlesque shows, but still will not hold water. It is enough to keep the story together and give a fairly plausible reason for some of the comedy.

There is no olio, although Powder and Chapman do a singing and dancing specialty between the acts. It would do well to say a word or two about these boys right here. They have worked out a routine of dancing stuff and songs that carry them ahead of any of the teams that have been seen about New York in some time. Ryan and White and a few more of the dancing teams can learn something from this Powder and Chapman combination. For style, variety and general framing up, they have them all beat.

The show is strong in comedy mainly because Charley Howard is a comedian who is funny. There is a quantity of old material, but it is all nicely handled with a fresh twist here and there. Howard is also helped along through having three good men around him who work up the comedy in capital style. Ned Norton is a "straight" man who gets all there is out of the role. In dressing, Norton looms up as the best dressed "straight" burlesque has produced. In the first act the "Beau Brummel" changes his clothes no less than six times, and in the second comes over with four or five more changes. All the clothes have been made by a tailor, and look as though they had never been worn before. In leading a number or two Norton also shines. He could stand even more in the number line.

Working with Norton and also as a foil for Howard, Al Canfield gains distinction. He plays a politician a little above the usual burlesque type, although he might go in a bit more deeply for slang to gain laughs. A bully singing voice placed two of the numbers in which he figured almost at the head of the musical hits. Henry P. Nelson, is the fourth of the quartet of men who figure prominently. His "Dutchman," although always subordinated to Howard's Hebrew, stands out. He is away from the usual "Dutchman," is more human and just as much more funny.

The program bills about twenty numbers, but there do not seem to be as many. In fact there are not enough in the show. It is where the show needs newness. The numbers should be brought up to date. One or two good lively "rag" bits would help a whole lot.

"I'll Build a Fence Around You," and "Mandy," both sung by Norton and Jennie Austin, scored strongly. "Mandy" was sung with Miss Aus-

tin in the audience. "Emalina Lee," sung by Nell Capron and Canfield, also hit the high water mark. There were several others that were good, but not any that started a real commotion. This was too bad, for vocally the troupe is in very good shape and should take advantage of an asset, so few burlesque organizations have.

The "Scarecrow" bit is still used, although not overmuch is gained through it. Dorothy Hayden who followed little Miss McMahon, the originator of the role, is still doing it very well.

In the matter of chorus the troupe is also very well off. Twenty girls are carried and they make a very likeable lot. Eight figure in an English madcap act which works in a specialty during the action. The chorus have been well drilled. The girls carry the many pretty costumes in commendable fashion.

Miss Austin in a soubret role is principal amongst the women. Jennie is a real sweet little girl who wears several very Frenchy looking soubret costumes in which she is a picture, but right in the middle of all the good things that could be said about Jennie there is a "but." It is going to be a serious one if Jennie doesn't watch herself. From the front it appears that Miss Austin is fully aware she looks good and can't help thinking about it. It seems to go so far at times that Jennie almost forgets she is working in a show. Jennie also pays too much attention to her audience, spending most of her time gazing about the house. Jennie is too nice a soubret to allow herself to be carried away. She should spend her spare moments trying to learn to dance. At the head of a couple of numbers Jennie did very well, and if she had been able to put some life into her work through dancing she would have carried away the honors of the show.

Nell Capron was very good all the time. Possessing a nice singing voice she got over a couple of numbers in capital style, and read her lines most intelligently. Nell is a good looking girl in the "swell evening togs." Ada Ayers was another principal. A good looking blonde, she wore several dressy gowns, but did little else to distinguish herself. Her role did not call for much. Ada did not do any more than it called for. Chapman and Powder had small roles in both acts. Chapman, in a short "sissy" bit was funny, although there are many who see nothing humorous in the character. Several other minor roles called for no special attention.

Martin Ferrari and Mabel Percival contributed a couple of specialties during the action of the show. In the first act the couple uncovered about ten minutes of whirlwind dancing that gained attention. The "Apache" in the second act also received applause, although the "Apache" is now passe.

Hurtig & Seamon have a very good burlesque show in the "Follies." It will be better than seventy-five per cent. of the shows that will be seen this season.

Dash.

The Fulton, Brooklyn, is now managed by Charles King, William Trimborn having resigned.

JUDY FORGOT.

The new Marie Cahill show at the Broadway Theatre has that sure indicator of success attached; one doesn't notice the time passing.

Although a "one-star show," the parts have been so distributed to leave the impression all of the principals are concerned. So they are, as assistants to Miss Cahill, who is Judy Evans, a newly married spouse upon her honeymoon, and afflicted with an uncontrollable wink. Her loose eyelid brings many "mash notes" and flowers. A prolog is prefixed to this operatic musical comedy. Freddie Evans (Arthur Stanford), is the husband. The scene is a hotel suite. The husband can not overlook his wife's innocent mode of flirtation. The flowers and the notes arrive too frequently. Everyone in the dining room imagined Judy's unconscious drooping of the slight covering was a hint to him to look her up. Judy calls the honeymoon off until Freddie can accustom himself to her large unknown list of admirers. Judy takes a train which is wrecked. The shock brings about a loss of memory, and she alights in the gardens at Marienbad the same day, which constitutes the first act proper.

As the woman without a memory Judy becomes Trixie Gale (who in the play is Trixie Stole, and off the stage Truly Shattuck), Trixie was married to Dickie Stole, the same morning. Dickie is Joseph Santley.

His uncle, John Mugg (Bert Baker), offers \$500 reward for Trixie's arrest for kidnapping his nephew. So Trixie-Stole-Gale didn't object when the inhabitants of Marienbad fell upon Judy as the stage queen, Trixie Gale. And Judy was in that delightful frame of mind where nothing mattered. To be a Gale meant no more to her than to be a bride, so she acquiesced, until in the second act, which occurred the same stage evening, an automobile accident returned her memory and her husband.

It's a neat little, farcical story for musical purposes. If one of Charles Frohman's staff of problem pickers had caught hold of this plot, married Judy while in her somnolent state to some one else, leaving it to the audience to decide whether she was morally guilty of bigamy or whether her first husband should take her back, Frohman might have had a bit of a show on his hands that would ease up his ambition to reproduce poor copies of English musical shows.

Speaking of producers, Daniel V. Arthur has put on a success at a comparatively little cost in the salary list weekly. When other big productions are spoken of as costing \$6,000 or \$5,000 a week through expensive casts, Mr. Arthur can flash his salary list with a grin.

In all there are about nine principals programed, but actually only seven. Of these three are women, and of the women, one is Miss Cahill. There are four leading men in the performance. While it is all Miss Cahill, of course, there are scenes where one or more of the other principals think they have a chance.

James B. Carson plays a German doctor, without securing a laugh during the evening. He plays this role

as he did a similar one in another show recently. Joseph Santley as the young boy who ran away to be married, is too youthfully a "kid," altogether too much so, when the statuesque Miss Shattuck is his wife. That's all Mr. Santley has to do when not singing. Miss Shattuck has even less, though she did interpolate her "Toreador" song from vaudeville. Mr. Baker had a crabby old man's role. He doesn't do a great deal with it, partly because the best of dialog and thought for lines have been given to Miss Cahill's role. Stanford is a nice enough tenor, but it's hard for a tenor to be an actor and make both occupations blend. Ethel Johnson has what would have been a soubret role were Miss Johnson a soubret. A dancing and singing soubret with more than a listless manner would have the opportunity of her life in the role Miss Johnson makes nothing of.

Miss Cahill is "the" star. Whether accidental or with purpose aforethought makes no difference. If it were otherwise Miss Cahill would gain the point just the same. She has what a very few and even less leading women in musical comedy have, a repose in methods which earn her laughter and applause without the questionable horseplay or appeal to the gallery for assistance in songs. In delivering dialog or songs, Miss Cahill sends over every point as clear as a crystal.

Avery Hopwood wrote the book and lyrics. But once or twice does Mr. Hopwood harp on a "bad boy" sentence. They are quickly forgotten in the rush. In his lyrics, the author has done just as well. Some of the jingles which bear upon the theme, making it a comic opera one, bring laughs by themselves. His "whoop-La" song (Miss Cahill's big hit), received a solid round of applause on the first verse. Miss Cahill needs many encore verses for it.

Silvio Hein composed the music, with two or three catchy pieces, and a couple of others just the reverse. Were it not for the production of two or three, particularly "Dream Man," each would have taken a decided flop, for the songs are not there.

In staging the numbers, Lewis Morton more than did his share. They are of the best. The finale of the first act, in its prettiness and quietness, is a dandy.

There are about thirty-two girls in the chorus. All are not girls, and but few are comely. The clothes provided look well enough, but there are few choristers present to set them off.

In clothes, however, don't overlook Mr. Sanford. He wore three sack suits in the first half.

Mr. Morton brought applause by his opening number of the second half. Two other novelty numbers, "The Star Factory" in the first scene, and "The Society Circus" in the last, were quite novel. "The Star Factory" involving travestied things of the stage is worked differently from all the rest and scored, as well it should.

Besides "Whoop-La," Miss Cahill sang "Good Morning, Judge," with its theme taken from a vaudeville joke. She also was the principal in "Thinky,

OXFORD.

Minus an act, and with all the flurries characterizing the opening of a new house, but to a capacity audience, the Oxford, Brooklyn, presented a fairly good bill during the first half of the week.

The Ross Sisters failed to show. They reported for rehearsal, but their costumes had been badly damaged by water and they were unable to go on.

The licensed films and two illustrated songs were offered between the acts.

The Wangdoodle Four pleased with their quartet numbers, but the "stalling" didn't make a hit with anybody. The sooner these colored chaps cut out a lot of their tiresome horse-play the better impression they will leave. They should sing more, and not all attempt to be funny. The one in eccentric makeup and with the Billy Kersands mouth can do the comedy without competition.

Erney and Fay (New Acts) received a big hand for their hand balancing.

Specialties were also offered by Bob Ferns and Sprague and Dixon, both under New Acts.

THIRD AVENUE.

Business was big at Keeney's Third Avenue the first half of the week. The audiences had no complaint to register on the bill offered by the management.

The show opened with an interesting film of real ranch life scenes. Mole and O'Neal, bicyclists (New Acts), following. Young Bros. and Veronica (New Acts) came after, and the comedy sketch, "My Boy Jim" (New Acts), presented by Rutledge and Pickering was next. Two illustrated songs were rendered with the usual "plugging" on the choruses.

Ross and Moore with their comedy skit, "The Moving Picture Show" received enough laughter and applause to satisfy a "big time" act. The solo, "You Are the Ideal of My Dreams" by the "straight" was a feature.

The La Belle troupe, with their tight wire feats and acrobatics, were enjoyed, the applause being of big proportions. The troupe offers practically the same act as last season. A comic film closed the show.

"Thanky, Thanky," a corking number of its kind, but a trifle overdone. Her "Turkish Love Song" near the finale failed to return much of anything. Either Miss Cahill is singing one song too many, or there's nothing to the Turkish thing.

In "Women's Eyes" (sung by Mr. Santley), there is a blonde girl on the end, dressed in all pink chiffon, who is a regular dancer. This same girl does a nice bit as well in "The Society Circus," imitating a high school stepper. She is the best dancer in the show. As Mr. Arthur was fortunate in securing a farce easily adaptable to Miss Cahill and musical comedy, he might have cased the play somewhat stronger.

"Judy Forgot" is an entertaining show and passes an evening quickly. If it does not enjoy a long and prosperous run on Broadway, Mr. Arthur may blame himself or whoever selected Miss Cahill's support. *Time.*

NEMO.

With a better balanced bill than offered during the previous week and the acts as a whole giving greater satisfaction, the Nemo did big business the first half.

An excellent run of licensed films pleased. One picture, "A High Speed Biker," had the house in an uproar with its comedy. The "pop" policy at the Nemo has touched a responsive chord. The people of the neighborhood are giving the house excellent support.

Dow and Dow, Hebrew comedians, rung up the most applause with parodies and talk. Two encores were generally given.

The feature act was offered by "Zulu and Lulu" (New Acts); and the work of the chimpanzees was enjoyed.

Kelley and Judge pulled down a lot of laughs with comedy acrobatics. The smaller, in eccentric makeup, slouches around the stage in a careless manner and does some neat twists and turns. His Arabic flops show practice. The "straight" does nothing startling, yet goes through his single routine with credit.

Court and Don (New Acts) are Scotch comedians, who went fairly well. Frank and Von Moltke (New Acts) in a comedy sketch were able to make an impression through the novel ending.

Robert Milo sang, imitated birds. While he does not make much of a hit with his voice, he more than evens up with whistling.

MAJESTIC.

The show at the Majestic the first half of the week, while not containing any new or startling features was made up of tried turns, and pleased.

Brown and Williams, two clever boys, opened the program. They have a pleasing routine of roller skating and dancing. Following them was Blanche Baird, who sings and plays the piano in an inimitable fashion. She is doing Billy Dillon's "I Wish I Had a Girlie," and three other numbers which went over mightily.

Jenkins and Covert have managed, to improve their little farcical skit "We're Married Now," greatly, and it provoked quite a bit of laughter.

Gertie LeClaire and Her "Picks" were the real hit of the evening's entertainment. The audience insisted upon encore after encore until the four little ones were exhausted. Closing the show were the Three Yoscarys. This trio is one that has made good on the "big time." There never was a moment of doubt throughout their entire performance that they would fail to get over in the company.

Fred

Gertrude Everett, with "Fads and Follies" at the Columbia next week, is in her first season of burlesque. Her husband, Ernest London (Four Londons) is manager of Miss Everett.

Miss Geraldine Narosa, in a tabloid operetta entitled "The Call of Love," in which there will be six people, is an offering that Fred Curtis will offer to vaudeville managers shortly.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

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MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit; Monday rehearsal, 11).—This is musical week. From "D" to "K" there were either vocal or instrumental sections to every act, save one. At 2 o'clock Graham's Maunkins (New Acts) were entertaining. Previously the Two Leonards had opened and Donald Graham had seconded the show. Witt's "Roses of Kildare" intermixed songs of Ireland with popular stuff agreeably. The contralto soloist has an exceptionally beautiful voice, and the soprano who led an operatic selection also gave evidence of considerable vocal class. The audience liked the act immensely. Gus Edwards' "Schoolboys and Girls" made an early clean-up. The gingery little one who has the knack of whistling through her teeth advances it too often; at first it is funny, but finally becomes monotonous. The encore in "one" pulled out the real hit for the act. There is a lot of animation in the bunch, with the soubret leading in the festivities. The throwing of rubber balls into the audience doesn't seem to be "big time stuff." As invariably follows when objects are thrown promiscuously some are held out and returned when least expected. Besides the scheme breeds familiarity, which is a poor part of entertainment. Bert Howard works so fittingly into the former Ray and Nice act that Nice isn't missed. Howard's piano playing scored heavily and his dancing matches closely with the work of John Ray. "The Ganby Twins" encore cleaned up for Howard and Ray, as well as it ever did for Ray and Nice. The five ex-Padettes, who tour under the title of "The Musical Suffragettes," furnish food for aguring out just what constitutes a "big time" act. Estelle Churchill, at the piano, with song, and during a trap-drumming specialty, seems to be the principal of the organization. With violin, cello, cornet and trombone the other women work out their share of what amounts to nothing more than a good offering by a female orchestra. The "Suffragette" thing has been lost in the shuffle, for the women dress and act like ordinary lady musicians. The finale served to give Miss Churchill opportunity to abandon the piano for "traps" and her work

lifted the number to three curtains, the last one being saved for Estelle. Clifford and Burke put their originalities in black-face into the big hit class, the song, "You Ain't Talking To Me," alone scoring four recalls and demands for more. Vaudeville can show few teams so ably suited to each other in working up the laughs and putting over the straight and comedy sections of an inning. They "cleaned up." To close the show Martinetti and Sylvestor's slow beginning worked to a disadvantage. It takes an act which starts slam bang to attract the deserters and hold the house in line. After working into the comedy, the boys took desperate chances with reckless acrobatics and provided an act which deserved the attention of the entire audience. They followed Sallie Fisher (New Acts). WALT.

AMERICAN (William Morris, mgr.; agent, direct).—In addition to an unusually strong array of vaudeville acts of the kind these audiences are generally accustomed to, Charles B. Dodsworth gave "Scrooge" its first local hearing Monday. Lifting the performance, as a whole, to a plane which has not been equaled in Chicago for six months. The adaptation of Dickens' "Christmas Carol" has been made with fine dramatic effect. From the printed programing, the night bill was largely changed. The opening fell to Willie Hale and Brother, and a show never had a better start. The orchestra had Lee Souseloffs' music at their finger-ends, and the act showed to twice the advantage as when seen a week ago. The girl is little short of a marvel, and the man holds his own splendidly. In third position, Fields and Lewis made a delivery, in "one," of that part of their act which generally precedes the hansom cab. Their hit was sure. To Maud Hall-Macy and Co. fell substantial success. Miss Hall-Macy's character work provoking loads of laughs, while the fine character drawing by her supporters helped vastly in leading "The Magpie and the Jay" to four strong curtains. To close the first part, Dan Sherman and Co. must have selected Opelaka, Ala., to pitch the tents of "A Jay Circus." There were only four or five people in "the blues,"

but the show went with a riot of applause and closed with shouts of mirth provoked by the trapeze recklessness of Sherman and Wm. Andrews. When intermission arrived, the house had received big value on their investment, good measure running over and continuing from the time Caesar Rivoli started to open the last half until McMahon's "Pullman Porter Maids" closed the show. For Rivoli's artistic examples of quick character changes, there were five strong curtains to end his time upon the stage, and when he went into the orchestra pit to impersonate the famous music masters the applause ran almost uninterrupted and built up to his final role. His was really the great applause hit of the evening up to that time. Then "Scrooge" came to break the applause record of many months standing. Josephine Sable followed, and she made good. The McMahon act came on to close very late at 11.15. The dimmed lights and mild beginning, with the late hour, didn't prevent Ned Norton from putting across a corking hit with "Believe Me"; he and the act would have been a riot further up. WALT.

TREVETT (S. W. Quinn, mgr.; agent, W. V. A.).—Although the presence of Banda Roma lessened the bill by one number, the quality of entertainment was bang up to the standard this house has consistently maintained since it entered the field. No bigger laughing hit could be desired than that scored by Ward and Curran who "cleaned up" the show down next to the Italians. Preceding them Russell and Church displayed one of the cleverest and most entertaining "sister acts" seen in these parts in many moons. Miss Church is a dancer of rare versatility, sending across in five minutes a "Dance of Nations" which must have embraced a dozen different styles. She's a pretty little tottie, too, graceful and blessed with a fetching stage presence. Miss Russell stands to the comedy most effectively, changing costumes for characters and running the combination average well up. They gave the second half a bully start. By 8:30 Fielding and Carlos had opened the show with a roller-skate specialty, programed for comedy dances in three styles, and Billy Brown was well into a series of imitations which the audience liked immensely. Murray and Lane were in third place with pretense at comedy which vouchsafed but one good laugh and served to idle away time which in all fairness they should have devoted to displaying their surpassing pleasing vocal gifts. The fact that this easy-laughing audience was patient between songs demonstrated that singing from this couple is what the public desire. To prove it the applause of the act piled up whenever they did sing. Voices like theirs are rare in vaudeville and it's a pity to hide them. To close the first half Beyers and Hermann sailed through billows of applause for their ability as acrobats and entertainers, and the contortions turned the hubbub into salvos of appreciation. The Band closed the show with storms of red fire applause. WALT.

WILLARD (Jones, Linick & Schaefer, mgrs. agent, Frank Q. Doyle).—10-12. With the opening of the new Willard at 51st Street and Calumet, Jones, Linick & Schaefer uncovered one of the prettiest of the so-called small-time vaudeville houses in Chicago. Two shows a day will be offered, with matinees Wednesday, Saturday and Sunday. The house is modeled after the style of the Wilson Avenue, and is said to seat 1,500. For the first three days of the opening week, Julian Rose held down top honors. Rose "cleaned up," although the orchestra killed his finish, caused by nervousness. The Velde Trio opened the show with a neat acrobatic routine and a few good tricks by the dogs. In second position, the Trocadero Quartet took second honors Wilson, Franklyn and Co., with a new cast, since at the American found things pretty easy, and scored a safe hit. Closing the show, Momo's Whirlwind Acrobats, although conflicting a trifle with the opening number, won the house over by their rapid style of work. The best is in the pyramid building, where the underlander exhibits some wonderful strength. This act should find plenty to do. WYNN.

STAR (T. J. Carmody, mgr.; agent, W. V. A.).—Tuesday's matinee audience made noise out of proportion to numbers, for several acts on a bill which, although obviously representing snug investment for this class of house, did not return entertainment in proportion. Gruber's Animals, heavily featured, closed the show. Mullen and Correll, next to closing, put over their clever and unusual acrobatic feats with an accompaniment of comedy which won laughs. "Examination Day" seemed to be at act quite to the liking of the house and was more liberally applauded than any other. These three acts all in a row must have boosted the salary list considerably. One of the most interesting inlining was offered by Nellie Burt who but half carries a clever idea to market. She is a pretty girl, plump in form and sings and dances well for a half dozen changes of character, with costume shifts to match. Working in "three" she shows a box-like arrangement back against the drop, fillgrees up to represent some sort of a vine covered place wherein to make her changes. Into this she disappears after each song, entering at the side and appearing through the front. At Miss Burt changes she sings, while her face alone shows at a circular opening. The work of costume changes is carried on by an assistant as Nellie keeps the interest by singing the verse of her songs. The chorus brings her into view, costumed and ready to conclude the song. This process is repeated until her last number, when she closes in "one." The wardrobe screen is an unsightly thing. She should substitute a drop, behind which Nellie could hide her body, letting her face show through as now. There might be doors with drapes for her to exit through and thus complete a good idea. She has the proper spirit in getting away from the ordinary single singer with costume changes, but her present

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The song that created the furore at Hammerstein's, when sung by MISS ADELE RITCHIE. It's the FIRST WINTER SONG—yes, THE REAL WINTER SONG—ever written. A slick dance two step arrangement. A great set of words—up to the minute. A lively "JINGLE" chorus written by one ALBERT GUMBLE, who wrote "I Won't Be Back Till August," "Are You Sincere?" "I'm Afraid of You, Curly Head," etc., all great song hits and all great melodies. The word GREAT hardly fits the WINTER song. It's there to use the classic, "forty ways from the jack." "Get us?"

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arrangement is not right. Mad Miller does his straight-jacket escape, and Spaulding and Dupree open the show with singing, talking and acrobatic comedy. The slightly act which Boyd and Viola present is a most attractive feature of the bill. Many of the songs are well, sing pleasingly and afford a flashy and much appreciated lining, the fine appearance of the woman boosting the average. WALT.

FOLLY (John A. Fennessey, mgr.).—"The Kentucky Belle" opened Sunday afternoon to a large attendance. Recalling "The Brigades" seen and commended when at another house earlier in the season, one is impressed with the conviction that Whallen & Martelli are doing a Jekyll and Hyde of some class this year. "The Brigades" still rank among the best and "The Kentucky Belle" among the poorest shows of the season. In the present offering but three principals deport themselves in a manner beyond criticism—Brownie Carroll, Wm. D. Colton and Jean Darrow have much in their achievements to be proud of and nothing to be ashamed of. Miss Darrow possesses the one real good singing voice in the show. She plays essential roles in first part and burlesque with a fine understanding of what she is about, wears four particularly handsome gowns and with Colton, in the olio, collaborates in an excellent talk and song number. Colton runs through burlesque and sings in a manner-out manner, leaving the principal comedians the task of formulating and presenting the Whallen & Martelli idea of "giving them what they want." By far the prettiest girl in the show is Brownie Carroll who makes up in physical charm the deficit nature has exacted in denying her a speaking and singing voice. The opener is "Friends," a reminiscent tale of married infelicity with musical numbers sandwiched between the comedy scenes. The chorus here and in the burlesque, "Chinatown by Night," rate heavy on hard work, a half dozen costume changes in "Friends," having a Spanish number, by Jean Darrow, in some pink knee-lengths for La Belle Helene's "audience" number as most effective dressing for the girls. The "villagers" look good in lights, also, when paraded for the finish. In the lot are some good workers, but the combined efforts of the united sixteen also produce an impression which helps the total tally of commendable sections of the entertainment. Lacking in really good features the first part is, at that, less to be criticized than the burlesque for the lines of "Friends" hold the comedians in some sort of line as to acts and deeds; and handicaps which they, in abundance, open up for later on Joe Opp and Al Patterson have been entrusted with the "comedy." Opp is the real leader, for Patterson is practically a "follower up" and abettor of Opp in scenes which they have together. Opp runs wild amidst the "muck" and if he didn't there's no telling where his legs would come from. He and Patterson have but one scene (and that the veteran "ghost" among comedy bits) wherein laughs are obtained along really clever avenues. In several of the numbers Opp takes promiscuous part and not always with the comedy effect intended. Early in the show he dons skirts and long pantaloons to burlesque La Belle Helene's number, taking liberties with men in the boxes. Poor stuff. One of his bits duplicates an incident which Harry Emerson uses with "Gay New York" the basket to hide in, the preliminaries of "shooting dice with a pair of pantaloons and the finishing touch with a kitten—Harry Emerson makes the thing funny. The olio has an especially effective number in the Martelli Family's bicycling. The three men are experts and the girl adds some pretty features along with good looks. Some mighty good one-wheel and hands-off tricks makes the act distinctive among its kind. Colton and Darrow's number was good all through with Miss Darrow's manner of putting across a sentimental song especially to be commended. Mildred Partridge gave half a dozen "bronze" poses with good effect, a push drop, as a mark of enterprise, adding tone to the tuning. Stella Hastings served as an "ill" songster and further drew in the show led a number; a second chorus girl, by the way, turning up as a number leader in the burlesque, identified as Grace Harmon. Grace is good looking and clever enough to be made a principal. In closing the olio La Belle Helene proved herself the most spineless and sensuous wiggler the crimson "couch" has developed this year. Preceding these atrocities she was seen to pleasing advantage in two other diversions which were really danced (and with the feet). In her "couch" she was bare footed and legged, certainly to the knees and she was bare-faced beyond question, through it all. Whallen & Martelli may "get the money" with their "Kentucky Belle" but they deserve what credit may come to them, not because of this show but for the reason that they have another organization they need never be ashamed of. WALT.

STAR AND GARTER (Wm. Beebe, mgr.).—"Westside" warned by a splendid billing display that "The Bowerly Burlesquers" would arrive turned out in reported capacity numbers Sunday afternoon, and at night there was a heavy turnout. The merits of the performance should serve as extras advertising and pile up a record week—for "The Bowerlys" is by far the best show the Columbia people have sent to this house this season. In every point of comparison—talent employed, scenic equipment, costuming, comedy, numbers, specialties, chorus and general excellence—the show sets a new standard for this year at the Star and Garter. Cleanliness in all details is the predominating characteristic. The laughs are provoked because of artistic merit or through ludicrous situations and clever "business." Ben Jansen is the leader among the fun-makers, Eddie Fitzgerald is a mighty close second, and Jack Quinn lands under the wire only a short length away. If the come-

dians who are content with suggestiveness and vulgarity as their means to a comedy end could realize how many more laughs Jansen secures because of ability and through cleanliness, burlesque as a commercial proposition knows, mirth was multiplied by laughs and the total was the best fun imaginable. Quinn plays a slick "straight," feeding the laughs fine and getting long rows of them all his own. During the specialty which introduced all three of these clever men, the audience enjoyed one of the pleasant quarter-hours of the evening. Sam Brown is another man conspicuous for cleverness, and Charles Jansen works through the proceedings with excellent comedy results. He plays a twin character to Ben's and much of the fun develops from the mistaken identities resulting. In the feminine department the show is particularly rich in beauty and cleverness. Josie Kline takes a conspicuous place. She is a comedienne of rare ability and gets many laughs. Edna Green is a host in herself looking dandy in fine clothes, leading numbers with a vim and when stripped to tights fills the eye agreeably. Another girl deserving special merit-marks is Minnie Lee who runs through the show as agreeably and with attendant benefit to the entertainment. Lizzie Freiligh's share in holding up the black type in which she is programmed consists largely in wearing diamonds and fine clothes while adorning a minor role. She clearly suffered some voice affliction, and the number she rendered would better have been cut out; for her contribution was more talk than song, and that at an effort. To Norma Bell fell the work of making something out of not much of a role and therein she succeeded well. She puts across her only number in fine voice and scored with individual credit for whatever she essayed. "Too Much Isaacs," the burlesque, is divided into two scenes, intermission falling after the first act. Subsequent to specialties by Brown, Lee and Green and the Alpine Quartet, the travesty "Madam X-cuse-me" closes the show. The scenery for the opener is attractive, an especially pretty country scene being used for the last half. There is plenty of plot to carry interest in the burlesque and with twenty girls in the chorus, and a numerous company of principals the stage presents at all times a scene of animation. The costuming for the chorus represents a heavy investment, changes galore bringing into view some color schemes and combinations brilliant to behold. One of the prettiest numbers comes right early with Eddie Fitzgerald and Edna Green the leaders. With a backing of mild colors eight of the girls show to advantage in Irish greens and with the leaders put across a dishing dance. Another inning of great beauty introduced the girls in

Spanish yellows, Sam Brown leading the vocal section in splendidly. This costuming is retained to be again introduced in the finale of the first scene. Ben Jansen has a bully number with the chorus girls which kept the house in roars of laughter for half an hour. Every girl of the sixteen on view displayed comedy instincts which helped the mirth, and Jansen was right there to develop the results to the utmost. Conspicuously funny was Jansen in the "soda fountain" business, an effort every bit as funny as the same sort of an episode Lew Fields developed in "The Girl Behind the Counter." Burlesque audiences have seldom laughed harder at business which carries not the slightest iota of offense; good fun. Particular mention is due the two blonde little titties who worked with Edna Green in her number during the last half. They put across a dandy dance of their own and with Miss Green boosted the scores higher than any other number in the show. In the specialty section Miss Green, Minnie Lee and Sam Brown cleaned up with a "three act" good enough for a showing in any vaudeville house. The two girls made a sides hit with "The Beautiful Rag" and Brown made good in the trio formation and by himself. It's a dandy act. After the company had scored an unequivocal success as a burlesque organization they turned, at 10 o'clock to the "Madam X" travesty and there came right back with a bigger hit than ever. Jansen scored the original drama of the policeman, and Sam Brown, as counsel for the defense. Each scored individual hits. Fitzgerald, because his share was the least, being entitled to the greatest credit for provoking merriment along strictly legitimate and certainly artistic lines. Josie Kline, as the prisoner, scored the artistic success of the evening in a character drawing maintained without an instant's let-up and achieved with the greatest possible benefit to the comedy contrasts it engendered. The great value of the work as entertainment comes through the fact that no matter whether one has witnessed the original drama or not; the fun is keen enough, the satire broad enough and the material clever enough to make the jolliest sort of burlesque of its own. For an hour the audience laughed itself to the limit, and no better satisfied houseful ever left a theatre. WALT.

Sam Kahl, who has theatre in Champaign, Danville and South Bend, opens a new house this week at Gary, right near Chicago in Indiana, playing three acts, booked W. V. A. It is called the Orpheum.

Bailey and Austin will be featured in "The Aeroplane Girl," another Schubert effort to make the "Motor Girl" survive, which follows Richard Carle, in "Jumping Jupiter" at the Cort next Sunday night. Elsie Ryan will have the "girl" role; others prominent in the cast being Zelma Rawston, Corinne, D. L. Don, Vivian Prescott and Laura Jeffery.

Members of a No. 8 "Chocolate Soldier" Co. are in Chicago for rehearsal.

In a place where Abe Jacobs, stage manager of the Majestic, spends his rest-hour after the show, George Bickell, of "The Follies" was given a musical send-off last Saturday night. The full orchestra from the Majestic and Orchestra Hall, and representatives of the music department at the Haymarket, Academy, Olympic and other theatres were in attendance. So much harmony was produced in the limited space of an ordinary "back room" that the revelers could hear "the man" when he said it was 1 o'clock.

The departing "Follies" made way at the Colonial for Cecil Lean and Florence Holbrook to open Sunday night in "Bright Eyes."

Rather abruptly "The Dollar Princess" will leave the Illinois Saturday night to open the way for Adeline Genée to appear next Monday in "The Bachelor Belle."

"Three Million Dollars" opened a hoped-for run at the Chicago Opera House Saturday night with Johnny Ford, May Boley and Lewis Simon prominent.

Marie Tempest will charge \$2.00 for her revival of "Caste" beginning at Powers' next Monday, disregarding the fate of Wm. A. Brady's revival of another stock company play "Jim the Penman" at the Grand a few weeks ago, when William in very peppery English chided Chicagoans for not coming through in crowds with two bucks for what they had been surfeited with at ten cents the copy. "A Pair of Spectacles" and "A Scrap of Paper" are submitted as a couple of more candidates for the "making them believe it" revival thing.

Next Saturday night, at the Whitney, Arthur Deming, the Fitzhugh Sisters, and others will present "Lower Berth 13," a musical comedy which they take to Madison, Wis., for two try-out performances this week.

Le Roy and Clayton open on the Churchill time this week at the Temple, Grand Rapids, to stay three weeks each in Grand Rapids and Peoria, changing their sketches every Monday.

"The Aviator" which was to be the Olympic attraction now, will be seen next Sunday, following the present brief stay of "The Member from Ozark."

The Ibsens are in Chicago with a musical act new to these parts, and a splendid romance. Ibsen and his three sisters left Australia this spring to have a try at American vaudeville. They stopped at Honolulu to give a few performances and while there Dr. E. E. Barnes, a government employee, fell in love with Elsie. As the act was soon to sail for the mainland the Doctor and Elsie concluded they would marry in spite of the brother's protest that the vaudeville turn would be disrupted. On Independence Day they eloped and were married; Elsie subsequently consenting to come to America, play a few weeks with the act and then return to her husband in Honolulu directly a fourth sister came from Australia to take her place in the specialty.

Herr Albers, trainer and owner of Albers' Bears, is in harness again, after nine weeks' hospital confinement with what, promised to be a serious case of typhoid fever. The two animal acts are being worked in vaudeville by trainers while Albers pays attention to a third act he is preparing composed entirely of tigers.

During the last week of "Alma Wob Wobnet Du?" at the Whitney, ending last Saturday night, Theresa Jacobs was suddenly called upon to play one of the leading roles, with only one rehearsal. She left here with the company, and may not return to vaudeville again this season.

Harry Taude passed through Chicago, Sunday, en route to Nashville, where he starts a route of United bookings.—Bernard and Orth open at the Inter-State circuit at Knoxville next Monday, playing the full route.—Kramel and Ross have turned from W. V. M. A. bookings to the Morris time, opening this week in St. Louis.

Barnes and Barnes are on the Hodkins time, getting their rural sketch in shape for the bigger houses. They were a Bush-Temple try-out act a few months ago, seen there and booked by Mr. Hodkins. New scenery and a revision of the act will mark its transition while in the South.

Archie H. Ellis, of Hyde & Behman's, was in town last week taking his first look at the Star and Garter. He came from Mt. Clemens, Mich., where he had been for a month.

Belle Baker, who cleaned up a hit as a stranger to majestic audiences, goes to Indianapolis and Louisville. Then she returns here with her husband, Lew Leslie, laying off while he plays a week at the Majestic. Both are new to vaudeville, Miss Baker having been a "Yiddish" stock actress in New York previous to her "discovery" at an Academy of Music Sunday concert last summer.

Ethel Robinson leaves her desk at the W. V. M. A. Friday of this week, and goes upon a vacation. She starts for Galveston, but will probably make a number of other cities in the South before returning, after a month of pleasure, to begin activities in the Association's club department.

"The Rosary" continues at the Globe for another fortnight, a run which began Labor Day. Oct. 24 it will be transferred to New York, to stay as long as it makes money.

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DECEMBER 10th

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Our latest up-to-the-minute travesty

"Manuel and Gaby" or "Driven from Home"

Charles E. Hodkins has taken over the booking at the Colonial, Oklahoma City, a house which at one time was booked by the local Morris office and recently by Paul Goudron, of S.-C. This week's bill starts the Lyric Circuit bookings: Be And Duo, Murphy, Horne-fall and Whitman, Two Mascagnis, and Austin Walsh. Other houses just added to the Hodkins time are the Gem, Mt. Vernon, Ill.; Empire, Springfield, Ill.; and the Airdome Theatre, Vincennes, Ind.

An effort is being made to line up a chain of theatres in the Central West and South, where only colored acts are to be played. Pankey, of Pankey and Cook, has been working the scheme and has secured theatres in Indianapolis, Lexington, Cincinnati and Marysville (Ky.).

James F. Green, who has been, with his wife, playing "The Chorus Girl" in vaudeville, has gone to Cedar Rapids, Ia., where he joined Mahara's "Hello Bill" Co. to take the leading role.

Baseball week will find a local celebrity, Jimmie Callahan, at the top of the American bill. Callahan has been closely associated with W. V. M. A. interests in theatrical schemes, and was offering himself for the Majestic that week, but the Morris people grabbed him off.

F. T. Furlong, manager of Hodkin's Southern booking office, and of the Fifth Avenue, Nashville, is expected in Chicago late this week. Owing to the increasing business of the Lyric Circuit in that vicinity, it is likely that a man will be sent to Nashville to relieve Mr. Furlong of the heavy work in the booking exchange.

Julian Rose has been alternating with Fred Bowers as top-liners on Doyle's split-week time in Chicago the past fortnight, playing a full week at the Apollo, Wilson, and this week at the new Willard. Rose plays Winnipeg for the Morris people next week, and then leaves for Australia, where he is booked with Harry Richards for some months. Florida and Lewis will also hit up the local 10-20's for a few weeks.

Valentine and Dooley, who are in the Majestic bill this week, were discovered by Dolph Meyers at a Bush-Temple "try-out" three months ago. They were routed by the W. V.

M. A. for a season's work and get their first "big time" this week.

Douglas Gordon, who is a player in the "Member from Ozark" Co., is arranging for a vaudeville sketch, which he will place in the local field, the "Ozark" Co., ending its career at the Olympic, Saturday.

Innes and Ryan's time on the Inter-State Circuit, at one time cancelled, has been restored, and they opened last Monday at the Majestic, East St. Louis, to play the full tour.

CIRCLE (Balaban Bros., mgrs.; agent, W. V. M. A.).—McNish and McNish, Harry Fetterer, the Havelocks, the Hennings.

GRAND (George B. Le Vee, mgr.; agent, W. V. M. A.).—John Post, Wilson and Doyle, Sheek and D'Arville, Harry Fetterer, Helen Hardy.

SCHINDLER'S (Louis Schindler, mgr.; agent, W. V. M. A.).—Le Claire and Sampson, John and Winnie Hennings, Guise, the Croation Orchestra.

LYDA (George Hines, mgr.; agent, W. V. M. A.).—Four American Gypsy Girls, Sampson and Douglas, Paul Florus, the Havelocks, Adair and Hennings.

ASHLAND (A. L. Wideman, mgr.; agent, W. V. M. A.).—Howard and Bernard, Hayes and Wynn, Haston and Lucas, Joe Flynn, Lopez and Lopez, the Belmonts, El Supreme Quartet, Bert La Mont.

ARCH (agent, W. V. M. A.).—Haney and Long, Three American Comiques, the Westons, Josie McIntyre, Knight and Dyer, Lillian Hert, the Belmars, Lynton's Cannibal Maids.

BUSH TEMPLE (Walter Shaver, mgr.; agent, W. V. M. A.).—Carboni and Williams, Josie McIntyre, the Belmars, Wanser and Palmer, Howard and Bernard, Alice Van, Orren, Kindt Bros.

ACADEMY (Abe Jacobs, mgr.; agent, W. V. M. A.).—Schuster and Cole, Musical Ibsen, Tony Hart, Jeff's Pony, De Schones Comedy Kids, Archie Falk.

KEDZIE (William B. Malcomb, mgr.; agent, W. V. M. A.).—Vera Berlinger, Sampson and Douglas, McGrath and Youman, Ellis-Nowlin Troupe, Bell and Carr.

REPUBLIC (Charles Koester, mgr.; agent, S.-C.).—Ward and Stone, Hutchins-Lusby, Sylaw and Bartlette, Jere Sanford, Watson and Little, Schaller Bros., Allene and Wilson, Browning and Keller, Paul Bauens, Edeney Bros. and Co.

WHITE PALACE (Kenneth Fitzpatrick, mgr.; agent, S.-C.).—Schaller Bros., Allene and Wilson, Browning and Keller, Paul Bauens, Edeney Bros. and Co., Watson and Little, Jere Sanford, Sylow and Bartlette, Hutchins-Lusby, Ward and Stone.

SITTNER'S (Paul Sittner, mgr.; agent, S.-C.).—Arthur Trout, Rathskeller Trio, The Battle of San Diego, Dorothy Lamb and Co., Four Dancing Belles, Bunth and Rudd.

LINDEN (Charles Hatch, mgr.; agent, William Morris).—Kawassawa Japs, Geneva Victoria, Lee Beggs and Co., Frank Bush, The Sidonians, Al Gillette and Dogs, Hardie Langden, The Raymonds, Holman Bros.

JULIAN (L. A. Condermann, mgr.; agent, William Morris).—Allene Summers, Devere and Roth, Adelaide Kelm and Co., Harry S. Mack and Co., Fred Zobedia.

PRESIDENT (I. A. Levinson, mgr.; agent, William Morris).—Reed Sisters, Tweed and Lazelle, Felix and Calre, Thomas H. Dalton, Holman Bros., Raymond and Hall, The Sidonians, Tyler and Burton, Harry Walman.

APOLLO (Robert Levy, mgr.; agent, Frank Q. Doyle).—Anna Blancke and Co., McMahon's Watermelon Girls, Cameron and Toledo; Joe Murphy and Kentucky Belles; Bates and Anderson.

CRYSTAL (Frank Schaefer, mgr.; agent, Frank Q. Doyle).—The Wheelers; Clifton Allen and Co.; Ed. La Zelle; Three Belmont Sisters; Marie Burton.

WILSON AVE. (Jones, Linick & Schaefer, mgrs.; agent, Frank Q. Doyle).—Frederick V. Bowers and Co.; Joe Madder and Katherine Nugent; Kerner and Brown; Bush's 8 Happy Youngsters; Carroll and Brevort.

LYCEUM (Fred Linick, mgr.; agent, Frank Q. Doyle).—H. V. Fitzgerald, Risley and Remo; Hillman and Roberts; Croty Trio.

PEKIN (Robert Motta, mgr.; agent, Frank Q. Doyle).—Irving Jones and Bert Grant; Mexican Trio; C. R. Talbott; Brown and Delke; Pekin Stock Co.

GARFIELD (Robert Wassermann, mgr.; agent, Frank Q. Doyle).—Musical Bensons; Ned Nelson; Roberts Duo; Jessie Adams.

VIRGINIA J. V. Ritchey, mgr.; agent, Frank Q. Doyle).—Smith Bros.; Oelhuman Trio; Five Juggling Normans; Carolina Comedy Four; La Vere and Palmer.

WILLARD (Jack Burch, mgr.; agent, Frank Q. Doyle).—Julian Rose; Trocadero Quartette; Wilson, Franklin and Co.; Veide Trio; Momos Arabian Acrobats.

PREMIER (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Bennett and Richard; Jack Byron; Green and Green; Phyllis Van Gordon; Garvey Bros.; Henry Schwan; Lorch and Mann; Jean Farrar.

BIJOU DREAM (Sigmund Faller, mgr.; agent, Frank Q. Doyle).—Gus and Marian Kote; Morris Jones; Frothingham and Denham; Abbott and Lind; Chester R. Scott; Al Mastiff and Co.

GEM (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Brooks and Burton; Dorsey and Dunn; Jim Dalton; Benton and McKensie; Clayborn Jones; Esbridge and Gordon.

FOREST PARK (C.E. Barnard, mgr.; agent, Frank Q. Doyle).—The Vardelies; Ryno and Emerson; Morris Samuels; Snyder and Miller.

ESSEX (Bilharz & Lewis, mgrs.; agent, Frank Q. Doyle).—Pearce and Edwards; Franklin Gheer and Co.; Lillian Burnell.

SAN FRANCISCO

By LESTER FOUNTAIN.

VARIETY'S Office,
908 Market Street.

(By Wire.)
ORPHEUM (Martin Beck, mgr.; agent, direct).—The first half of the show augured well for a good show this week, but the second part slumped and left things badly. "The Neopollans" went through nicely. Maurice Freeman and Co., thoroughly enjoyed. Work and Ower pulled out a big applause winner with their fast acrobatic work. Hal Stephens scored.

Faust was the weakest of the scenes presented, and should not be placed to follow the Rip Van Winkle scene, which is the real finish for the act. Rock and Fulton moved to open after intermission from next to closing opened poorly, but picked up as they went along and landed a winner. Joseph Adelman family scored in the last three minutes of their time. Red-fire numbers started the first applause. Meyers, Warren and Lyon, shifted from "No. 5" to "7," were a disappointment. Miss Meyers was responsible for all the act got. Six Abdallah made an excellent closing number, holding the house in for the pictures.

NATIONAL (Zick Abrams, mgr.; agent, S.-C.).—The first real bill that the National has uncovered in a long time. Will Lacey started nicely on the single wheel. Walter Waw and Co. have an act above the average in "At the Threshold." The set received a

LEO CARRILLO

This week (Oct. 10), Keith's, Svracuse, N. Y.

Still drifting around, doing stagey work through the kindnesses of the Manager, and

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LILLIAN SHAW

THE REAL HIT of "Jumping Jupiter"

Closes with the company at Cort Theatre, Chicago, to-night (Saturday), ending two years of consecutive bookings. After two weeks in New York, sails for Europe to rest two months at Carlsbad.

EDW. S. KELLER, Personal Representative and Manager

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in the
WEST

WHEN YOU HAVE SEEN AND HEARD

LILY LENA

A
Sensation
in the
EAST

THEN YOU HAVE SEEN AND HEARD THE GREATEST
HAMMERSTEIN'S Next Week (Oct. 17)

round of applause on its own. The act was a big success. The use of "damn" might be cut in several instances. Roland Carter scored strongly with his company in "Vacation Time." The expectation and gawking are not funny, and should be omitted. It is not needed. Tom Gillen started with a rush, and his stuff all went well. Gillen is hurting a big finish by doing overmuch. Haydn, Borden and Hayden closed the show, and were handicapped through the picture not ending the performance. The boys would have cleaned up in any other position.

WIGWAM (Sam Harris, mgr.; agent, S-C).—The Wigwam show does not reach above the ordinary. Agnes Mahr did not reach at all. "Venetian Singers" did not go much better. Crosby and Lee, in "Back Home," are suffering through lack of a proper vehicle. The man is a first-rate performer. The Grazers passed through nicely. Their dancing came as a pleasant surprise. Mme. Jenny's Cats and Monkeys passed. Hallen and Hayes scored with dancing. The talk should be freshened up considerably. Saad Dahduh Troupe of whirlwind acrobats easily the hit.

CHUTES (Ed. Levy, mgr.; agent, Pantages direct).—The program frames up very well. Piquo, acrobatic clown, well received. Mintz and Palmer found favor, with excellent singing. MacQuarrie and Co. got the comedy sketch, "Alias Trizix Klix," over in capital style. Tim McMahon's "Southern Review" found instant favor and was a big success. Beethette Trio also came in for a share of the good things. Lafaso's Band did but fairly. The leader's antics hold the offering back. The prices at Chutes have been shifted back to the old scale of 10-20-30.

Tom Kelly has decided he doesn't want to be an actor and will leave the James Post Company 21, opening the following day for a return date at the Chutes.

The raise in prices at the Chutes has not hurt business to any great extent. From the attendance the box office receipts should be more than balancing up for the slight falling off.

Sophie Tucker was held over in Los Angeles for a half-week following the opening of the new Pantages theatre there.

Several complaints have already been registered against the Utah Booking offices which began activities here a couple of weeks ago. Wires have been received from Salt Lake City from acts booked claiming they were unable to secure any time as promised. In one instance they said salaries had not been received for the Salt Lake date. Reno, the first date to break the jump to Salt Lake, proved to be a "split" instead of a full week. Several visits to the offices here have found them empty. An appointment was made and not kept by the manager in charge of the office here. No effort has been made to disprove the rumors that are afloat.

A "Presentation Supper and Jinks" was given at the Chutes Cafe at midnight 5 by the Moving Picture and Projecting Machine Operators of San Francisco Local 162, I. A. T. S. E., in honor of the two handsome cups awarded the Union for their showing of the largest percentage of members and for their float in the Labor Day Parade. The banquet board was bountifully laden and Vice-President William Osterfeldt should be highly complimented upon the splendid results of his supervision in that direction. President W. Woods acted as toastmaster and scored a tiger every time he put anything over. A spirit of good cheer and enthusiasm reigned throughout the affair. Chairman Kelly of the Board of Supervisors, Rep. Rosenthal of the Labor Council and other prominent personages were present and added to the success of the evening with appropriate remarks vociferously received. After the supper the gathering adjourned to the Chutes theatre where they were entertained with a series of interesting moving picture subjects and a lively four-round boxing contest which brought the Jinks to a reluctant close. Local 162 was organized June 23, 1904 as Auxiliary No. 1 to Local 16, I. A. T. S. E. and chartered March 25, 1906.

Joseph Redman, playing the part of Steve Becker in "Baseballitis" at the Orpheum, is back in his home town after an absence of

fifteen years. Mr. Redman is the son of the late Judge Redman of Oakland. It has been a continual round of festivity for Joseph.

The structural work on the American Music Hall is rapidly approaching completion. Judging from the present indications it is going to be one of the most cozy houses in town. The latest announcement for the opening is Jan. 30 next.

Mabel Bunyes and Melville Gideon open in Spokane 16, on the Orpheum Circuit.

The James Post Co. is bolstering up business at the American. The company includes sixteen chorus girls and eight principals. Among them are Helen Byron, Lily Sutherland, Winnie Baldwin, Gertrude Eullie, Tom Kelly, Jack Curtis, Millar Bacon and A. Roberts.

Manager Zick Abrams, of the National, has returned after five weeks in the east. Twelve minutes were passed in New York, getting his tickets validated.

Impresario Pueri Wilkerson is now associated with the Bert Levy Circuit as traveling representative and has been on the road for the past week signing up new links to Bert's rapidly increasing chain of houses.

Ground for the Richmond theatre has been broken.

The new Premium theatre, now in course of construction on the site of the old Hague Cafe, Fillmore street, will not be conducted as a vaudeville house as at first intended. Pictures only will be presented.

PORTOLA (Leahy & Auburn, mgrs.; agent, Bert Levy).—Rogers & Marvin; Crawford & Meeker; Bots; Carrolton & Van; Radcliffe & Belmont; Albert Leonard; O'Brien & Darrow.

GRAND (Leahy & Auburn, mgrs.; agent, Bert Levy).—Hungarian Quintet; Robinson & Warner; Billy Vest.

MARKET ST. (Hallen & Gets, mgrs.; agent, Bert Levy).—Glorine & Co.; Prince & Prince; Olive Hare; George Trump.

HAIGHT ST. (Hallen & Gets, mgrs.; agent,

Bert Levy).—O'Connor & Saunders; Royal Hawaiian Quintet; Will Tracy.

BROADWAY (Hallen & Gets, mgrs.; agent, Bert Levy).—Jones & Greteman; two to fill.

COLUMBIA (Gottlob & Marx, mgr.; direction K. & E.).—Henry Miller in "Her Husband's Wife."

SAVOY (F. Bussey, mgr.; direction John Cort).—John Mason in "The Witching Hour."

ALCAZAR (Belasco & Mayers, mgrs.; stock).

MY WIFE.
PORTOLA CAFE (Henry Garcia, amusement mgr.).—Sener, Luis Pamlas; Irma de La Pomme; Milano Duo; Bob Albright; Madge Matland; Miss Beatrice and Willie Crackles; Clementina Marcelli.

BOSTON

By J. GOOLTZ.

VARIETY'S Boston Representative.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—The bill this week is a bit from beginning to end. An audience that filled the theatre to its capacity applauded everything on the bill, from the overture to the pictures. Tal Merritt, with caricatures and monolog, furnished some good pictures and talk. "The Sultan's Favorite," a farce by Valerie Bergere, with five characters, a unique, laughable affair. Irene Dillon, comedienne, gets her songs over in fine style. Carl and Victor Pederson, comedy aerial act, duplicated their Victoria Roof hit. Elphye Snowden and Earl Benham, fine costumes, good songs and dances. Burr McIntosh & Co. (New Acts). Jack Wilson Trio had 'em doubled up with laughter. Cedora, globe cycle act, real sensation.

C. M. Thayer is manager of the Orpheum, Newburyport, now on the C. B. O. list.

H. A. Chenoweth, a well-known New England manager, is now at the New Lawrence Theatre, New London, Conn., a C. B. O. house.

The local agency of the Leow booking offices has added the Colonial, Lowell, with J. L.

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HAMMERSTEIN'S THIS WEEK (OCT. 10)

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THIS WEEK (Oct. 10), ORPHEUM, BROOKLYN. NEXT WEEK (Oct. 17), COLONIAL, NEW YORK

Oct. 24, Alhambra, New York.

Oct. 31, Hammerstein's, New York.

Nov. 7, Kelth's, Providence

Booked Solid. United Time.

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Management JO PAIGE SMITH

Burton as manager. The house opened 12, with two doubles and singles on "split" time.

W. P. Hart is in charge of the Plymouth Opera House at Plymouth, and opened 10. Fred Mardo is looking after the booking.

Joseph Sanchez, Jr., employed in a Tremont Street moving picture house, was arrested by United States Deputy Marshall James Waters, Monday on complaint of Post-Office Inspector C. E. Claraham, who charged him with sending a scurrilous post-card through the mail to an East Boston man. The defendant was arraigned before United States Commissioner Hayes for a hearing later. Bail in the sum of \$300 was furnished by Jacob Laurie, manager of a local picture house.

HUB (Joe Mack, mgr.; agent, Fred Mardo).—Moulin Rouge Orchestra, with Frederick Guillaume; Fourcher; Jack Barrett & Co.; Barry & Mildred; The Three Russells; pictures.

OLD SOUTH (Frank Browne, mgr.; agent, C. B. O.).—Lewis & Burns, Hall & Pray, Knox Bros., Frank Leslie, May Clarke, Ray Adams, George Fichette, George Bartlette; pictures.

WASHINGTON (Frank Browne, mgr.; agent, C. B. O.).—Orth & Lillian, Ellis & Ellis, Smith & Kelley, Lawton, Frank Farrell, Charles Rich, Frank Coleman, Charles Martin; pictures.

DREAM REVERE (W. W. Aechter, mgr.; agent, C. B. O.).—May Clarke, Bertha Rich; pictures.

PALACE (I. M. Mosher, mgr.; agent, National).—Neary & Miller, David Schooler, Charles O'Boyle, Tennessee Hall, International Grand Opera Four, Cycling Cogswells, Pace & Johnson, Jesse Burden, Lester & Merrill; pictures.

BEACON (Jacob Lourie, mgr.; agent, National).—Rogers & Bumstead; Charles Clayton, Bothwell Sisters, Harry Gray, Murphy & Mamarr, Blossom Harris, Iva Donnette; pictures.

PASTIME (M. Murphy, mgr.; agent, National).—Lillian Coleman, D. Prescott, Bertha Holland, Martini & Trois; pictures.

SUPREME-JAMAICA PLAIN (M. Levey, mgr.; agent, National).—Fay Leslie, Billy Hess, Don Nelly, Julia Tracey; pictures.

HOWARD ATHENIUM (Jay Hunt, mgr.; agent, Ed. Kelley and Phil Hunt).—Burlesque, "Broadway Gaiety Girls." House vaudeville bill: Gash Sisters, Yarick & Lalonde, Wood & Lawson, Hantell & Richards, Ash & Carr, Dan Barrett & Eva Swinburne, Henrietta Wheeler, The Woods, Paul Jappa, Miles & Swan; pictures.

BOWDOIN SQUARE (Jay Hunt, mgr.; agent, Ed. Kelley).—La Dell & Ward, Ingram & Seeley, Valadons, Dave Lynn, Bingham, Lando & Marmo; pictures.

COLUMBIA (Harry Farren, mgr.; agent, direct).—Burlesque, "Dreamland Burlesquers." Wrestling match, Perrelli vs. Burghatte, Wednesday evening. Amateurs, Friday evening.

CASTLE SQUARE (John Craig, mgr.).—Stock, "Girls."

CASINO (Charles Waldron, mgr.).—"Parisian Widows."

GAIETY (G. H. Batcheller, mgr.).—"Fads and Follies."

CONGRESS HALL (Mr. Schlessinger, mgr.; agent, National).—Mel Eastman, Myral Sarnier; pictures.

OLYMPIA—SOUTH BOSTON (Mr. Woodward, mgr.; agent, National).—Sam Walker, George Earles; pictures.

IMPERIAL—SOUTH BOSTON (M. Lydon, mgr.; agent, Jeff Davis).—Julia Raymond, Lewis Tracey, Len Galloway; pictures.

BROADWAY—SOMERVILLE (Milt Woodbury, mgr.; agent, Jeff Davis).—Henderson, George Brown, Ben Pierce, Claire Sydney; pictures.

POTTER HALL (B. E. Jones, mgr.; agent, Jeff Davis).—Frank Hurley; pictures.

UNIQUE (H. Washburn, mgr.; agent, Jeff Davis).—Harry Frawley, Kriss, Castelucci Trio, Carl Francis; pictures.

PHILADELPHIA

By George M. Young.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Only three of the nine acts this week were new here, but the show reached a good average by reason of the strength of the familiar numbers. Sam Chip and Mary Marble were the big winners with their musical sketch. Clifford Walker was one of the newcomers. The vaudeville stage is not the place for this Englishman. He belongs to the lyceum bureau class of entertainers. Porter J. White and Co. did nicely with "The Visitor," seen here previously. The Basque Quartet were not in good harmony. "Troubles of Bill Biltbers," presented by Robert Henry Hodge and Co., filled in the third position on the bill nicely. It is a funny bit of playing, but not of the kind that will bear repeating. Whether suffering from hoarseness was the cause, Hodge missed many good points by failing to make himself heard, even to those close to the stage. Barry and Wolford in "At The Song Booth" put in a very pleasant period next to closing and drew down a liberal amount of the honors of the show. They have brightened up their act with a lot of new material and were right up to date on a lot of it. The attractive appearance of the woman member of the team, as usual, made itself prominent. Billed as Erna and Jenny Gasch, this clever team of girl acrobats put a finish to the bill that is worth recording. The first glimpse of the girls in their pretty dressing catches the eye and after one trick, there is a desire to see more, so that the house remained seated

until the finish and then rewarded the girls handsomely. The Juggling Burkes opened the show with their club juggling, adding a bit of novelty in dancing while handling the clubs and were followed by the Metropolitan Minstrels (New Acts).

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—The Four Jordans, the big feature, and drew down liberal favor. It is a pretentious act for the small time. Ward and Cullen did nicely with a singing number and should build their act up to something real strong. The man knows how to put songs over and a good-looking girl handles the piano very well. The act would shape up better in "one" and the girl might remove her hat after the first number. Miller and Russell also have the making of an excellent number, but they get away from the meat at the start. The escape from the asylum ought to be played up and carried out right up to the team dance. Both are good workers and were warmly received. The Juggling Jacksons use clubs and have a showy routine, the rapid passing being cleverly done. Full stage is needed to show this act off to its best advantage and the boys could improve their appearance by wearing their coats when they come on, removing them for the work. Joe Kelly toned down his act and did better here than at the Bijou last week. He also omitted the objectionable verse of one song. He scored strongly. Leona Lamar did some great leg-bending and contortion tricks. Miss Lamar makes too much of a strain of her dislocation trick and it is liable to work against her with an audience made up mostly of women. She started her act off nicely with some dancing, but the con-

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MISS LIL HAWTHORNE

Enormous success this week (Oct. 10), Colonial, New York

Next Week (Oct. 17), Orpheum, Brooklyn

All songs, own property, copyrighted

tortions are the best. Reese and Mitchell were well liked in some cross-fire talk and a couple of songs after a slow start. White and Barton, banjoleists, and Dunlap and Linden were the others. Pictures.

PALACE (Julius E. Aronson, mgr.; agent, H. Bart McHugh).—The Four Musical Barbers held down the principal position in good shape this week, their act being liberally applauded. Hamilton and Massey won liberal favor with their familiar talking and singing act. Blake and Harvard met with mild success along the same lines. Doherty's poodles made a nice-looking number and the little dogs went through a routine of tricks in good shape. Marshall offered sleight-of-hand tricks and some juggling. The latter never gets far enough to amount to anything and Marshall might do better by sticking to the trick stuff, for he has some novel material and works it well. Jean Ryan did nicely with her straight singing turn. Farrell Brothers had some showy hand-to-hand work which they showed well, a long dive to a handstand making a good finishing trick. Sandford and Darlington went through in good shape with their talks and songs, the man mixing in the comedy in pleasing style. Dick Merriman sang two or three songs and added some talk. The songs were his best. His remarks to and about people in the house were ill-timed and out of place. His make-up was the best comedy in his act. There were some good pictures and one Pathe called "Hunting The Panther" which must have been taken where cruelty to animal laws are very lax.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—This house continues to draw a big share of patronage despite

the great opposition in the many houses devoted to pictures and vaudeville. Tuesday evening's audience was almost capacity with many standees on the first floor. The four acts offered made up a good show for the prices. Carl Statzer did nicely with his monolog and songs. Snook, "The Man Fish," put over a very likeable number and won liberal reward for his water feats. The usual routine was followed by a two-minute and thirty-second nap under water which brought plenty of applause. The act is a novelty and a strong card for the small time. The sketch, "The Spy," offered by Clifford Dempsey, was well received and kept the house amused. It is one of those stories of a girl with stage ambition and no talent, but the sketch is not well written and only fairly well played. The comedy situations, however, were enough to bring laughs. It is too long to fit in well. Burgos and Clara offered a novelty act in the way of wire-walking and jasso-throwing which registered a solid hit. The two-shows-nightly policy is followed at this house and liberally patronized. Reels of pictures are shown between the acts, the subjects being of the familiar type.

Margaret Bennett (Mrs. Fred Irwin) was the recipient of a handsome gift from the members of Lu Lu Temple while she was here with the Irwin "Big Show." The gift was a gold watch studded with rubies and diamonds, engraved with the Shrine mark and was made by a member of the Shrine. The watch was presented at the Casino theatre Saturday night after the performance and it is the first time any professional woman has been thus honored by the Lu Lu Shrine. The gift was an acknowledgment of the many favors received by the Shrine in being entertained at the Temple by the Irwin shows through the kindness of Mrs. Irwin.

Sam Howe, of the "Lovelovers," claims that the principal reason for releasing Coogan and Mullin from the show was that Frank Weisberg, another Eastern wheel show manager, and Bonita had lodged claims and threatened to enter suit against the show because Mullin and Coogan were using restricted material.

Julius Black, formerly of the Western Union Trio, has formed a partnership with Norman Barry and will enter vaudeville.

BIJOU (Joseph Dougherty, mgr.; agent, U. E. O.).—Gus Edwards' "Ten Rollicking Rubes," headline; Orloff Troupe; Gertrude Dudley and Co.; Brown and Co.; Brown and Farlarsau; Friedland and Clark; Ralph Kitter. Pictures.

WILLIAM PENN (Geo. Metzel, mgr.; booked direct).—Dupree and Pope's "The Undertow"; Myers and Mordant; Francis and May; Hall and Cooper; Luigi Rosetta; Loro and Payne; Fox and Foxie. Pictures.

PARK (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—Four Klees; Pearl and Roth; Billy Evans; Delmain, Harold and Delmain; Tetito. Pictures.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—Melvin and Bond; Keeney's School Boys and Girls; Beltrah and Beltrah; Stewart and Stewart; Kelly and Mason. Pictures.

STANDARD (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—Annie Abbott; McDonald Brothers; Hoyt, Leggis and Co.; Annie Leslie and Co. Pictures.

GERMANTOWN (Dr. W. Stumpelg, mgr.; agent, Chas. J. Kraus).—Life's Ocean Waves; Cycling Brunettes; T. N. Goodwin and Co.

Billy McDermott; Most Twins. Second half—Boydell Duo; West and Henry; Francis Robinson; Potter and Harris. Pictures.

52ND STREET (Geo. Bothwell, mgr.; agent, Chas. J. Kraus).—Boydell Duo; West and Henry; Francis Robinson; Potter and Harris. Second half—T. Goodwin and Co.; The Aldeans; Most Twins; Ed and May Shaw. Pictures.

AURORA (Donnelly & Collins, mgrs.; agent, Chas. J. Kraus).—Sarah Myers; Mesuma Jape; Howard and Wilson; Dilkes and Dilkes. Second half—Burton and Primrose; Clara Senora Trio; Annie Miller; Burton's Dogs. Pictures.

BROAD STREET CASINO (J. Long, mgr.; agent, Chas. J. Kraus).—Annie Miller; Ed and May Shaw; Raymond; Layton and Moss. Second half—Edna Farlow; Earl and Earl; Cycling Brunettes. Pictures.

HIPPODROME PALACE (Chas. Segal, mgr.; agent, Chas. J. Kraus).—Farley and Hoff; Clara Senora Trio; Flossie Le Van. Second half—Dilkes and Dilkes; Florence Le Vere. Pictures.

RIVER VIEW PARK.—The Gabberts; The Caspers; Minnie Miller.

LYRIC AMUSEMENT PALACE.—The Langs; Deyo; Raleigh and Raleigh; Prince Masculin and Co.; The Drews; White and White.

MUSEE.—Lewis and O'Connell; Preston and Preston.

CASINO (Elias & Koenig, mgr.).—Several changes have been made in Sam Howe's "Lovelovers." James C. Dixon has replaced G. Mullin and Linton De Wolfe is playing the part vacated by Allan Coogan. The show, particularly the first part, lacked speed, probably due to the presence of new people. Dixon made a good impression with his yodling number in the first part and one or two lively numbers added would help.

GAYETY (John P. Eckhardt, mgr.).—Fred Irwin's "Majestics."

TROCADERO (Sam M. Dawson, mgr.).—"Washington Society Girls."

GIRARD (Kaufman & Miller, mgrs.; agents, Taylor & Kaufman).—Deltorelli and Glissando; Malvert Troupe; Dorothy Manners; Jack Marshall; pictures.

COLONIAL (F. Wolf, mgr.; agents, Taylor & Kaufman).—Palmer and Lewis; Alice De Garmo; Kiker and Toma; Woods Trio; James H. Lichter; pictures.

FRANKLIN (D. W. Labelle, mgr.; agents, Taylor & Kaufman).—Stan Stanley and Bro.; Warren and Dale; Careless Briscoe; William

H. Burke. Second half—Three Livlies; Harry Crystal; Cricket Thorne; pictures.

EMPIRE (Stanford & Western, mgrs.; agents, Taylor & Kaufman).—Whirl's Four Harmonists; Mad Day and Co.; Hap Handy and Co.; Edna Farlow. Second half—the Burke and Wise Mike; Jones, Williams and Co.; Van Harding; pictures.

MANHEIM (Fulman Bros., mgrs.; agents, Taylor & Kaufman).—Four Stargoles; Burke and Wise Mike; Van Harding. Second half—Mad Day and Co.; Edna Farlow; pictures.

GEM (Morris & Ancke, mgrs.; agents, Taylor & Kaufman).—Jones, Williams and Co.; Three Livlies; Cricket Thorne. Second half—The Jacks; Hap Handy and Co.; Careless Briscoe; pictures.

TWENTY-NINTH STREET PALACE (Mr. Kellner, mgr.; agents, Taylor & Kaufman).—Tom Howard and Co.; Most Twins; Lew Harris. Second half—Warren and Dale; Tweedy and Roberts; W. H. Bure; pictures.

PLAZA (Chas. Oelschlager, mgr.; agent, H. Bart McHugh).—Beauty and The Beast; Lucy Tonge; the Marshalls; Royal Venetian Band; Joe Lanigon; pictures.

AUDITORIUM (W. C. Herkenreider, mgr.; agent, H. Bart McHugh).—Halleur and Helleur; Emmet and Lower; Clarise Behrens. Second half—Deyo; Maglin and Bush; Walley and Blanche Clark; pictures.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—Musical Graces; Wesley and Francis; Hanlon, Dean and Hanlon; Russell and Carmotell. Second half—Fields and Coco; Plotitia; Fritz's Dogs; McDevitt and Kelly; pictures.

GLOBE (T. R. Howard, mgr.; agent, H. Bart McHugh).—Lowell and Esther Drew; Miss Roberts; Variety Trio. Second half—Blanche Bailey; John Devlin; Gaylor and Wiltsie; Two Harbts; pictures.

MAJESTIC-CAMDEN (Wm. Valli, mgr.; agents, Stein & Leonard, Inc.).—Roma Duo; J. C. Moore; Zuhn & Dreis; The Gabberts; Lilly Langton; Emerson & Van Horn.

MAJESTIC (Alex. Miller, mgr.; agents, Stein & Leonard, Inc.).—The Rozarffs; Jimmy Graham; The Two Leonards; Norine Carman and Her Minstrel Boys; J. C. Moore; Burlino.

CRYSTAL PALACE (D. Baylinson, mgr.; agents, Stein & Leonard, Inc.).—Warwoods Bears; McKislick and Shadney; Glenroy and Le Blanc; Paul Hillis & Co.; Dancing Buds.



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ALEXANDER (Geo. Alexander, mgr.; agents, Stein & Leonard, Inc.).—La Temples; Kirner & Kirner; Sanford Trio; Rice and Hall; Chief Deerfoot & Co.; Mr. Cunningham.
FAIRHILL PALACE (C. Stangel, mgr.; agents, Stein & Leonard, Inc.).—Lane and Hamilton; Lawson and Lerner; Clarice Behrens.
MAJESTIC PALACE (J. Berger, mgr.; agents, Stein & Leonard, Inc.).—Burlina; Earnie and Barnie; Bernard and Harris; Haney and Haney; Anton and Brennan; Barry and Penman; Metropolitan Three.

ST. LOUIS

By FRANK E. ANFENGER.
PRINCESS (Dan S. Fiebel, mgr.; agent, William Morris).—Julian Ellings made his first appearance in St. Louis in vaudeville Monday afternoon. There was a big advance sale and every indication of a record week even for the Princess, which has been turning them away nightly, almost, of the four weeks it has been open. Others, Caron and Herbert, Bertossi and Archangel, Eddie Foley, Bryon and Longdon; Reros and Gallando.
COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Eric Swor; Dave and Pierce Martin; Morrissey Sisters and Brothers; Bernard and Weston; "Night Birds" with Nellie Brewster; Smith and Campbell; Five Cycling Auroras.
STANDARD (Leo Reichenbach, mgr.).—"World of Pleasure."

Although but little of the plastering is complete, the Sam S. Shubert Memorial Theatre, Twelfth and Locust Streets, is being advertised to open 31 with "Midnight Sons." Records will have to be broken to complete the house.

The Colonial, which gives two shows a night, has quit Morris booking and gets Sullivan-Considine vaudeville now.

Frank Tate says the W. V. A. branch to be started in St. Louis will have offices adjoining his in the Columbia theatre building. New acts will be booked and small time filled, he says.

GAYETY (Frank V. Hawley, mgr.).—"London Belles."
COLONIAL (Harry R. Overton, mgr.).—First week of Sullivan-Considine includes Miss Italia Jones and James, Will Dookray, Abbott and Albia, Dena Cary, pianolog; Stanley Sextet.
OLYMPIC (Pat Short, mgr.).—"Polles of 1910" probably will have a \$20,000 week; Bert Williams declared the star by critics.

BALTIMORE, MD.

SAVOY (Sol. J. Saphier, mgr.; agent, Wm. Morris).—"The Great Escape," big laugh; Johnson Clark, out of the ordinary; Glendower and Marion, excellent Broughton & Creedon, fair; Haskell and Doucette, novelty; Rita Redmond, good; Clark & Verdi, went well; Sedney Lawrence, average.
GAYETY (Wm. L. Ballaust, mgr.).—"Jersey Lilies."
MONUMENTAL (Monty Jacobs, mgr.).—"Williams' "Imperial."
VICTORIA (Chas. E. Lewis, mgr.; agent, Wm. Joshi Daly).—10-12: Haynes & Redmond; Wood's Animals; Lillian Levarde; Tossing Thomases; 13-15: Darwin Karr & Co.; Stevens & Nugent; Caroline Dixon; Rhodes, Rhodes and Winifred; M. P.
WILSON (M. L. Schaitley, mgr.; agent, Joe Wood).—"Eckert & Francis; Bond Morse; Bernevick Bros.; Elizabeth Herald; McNally & Stewart. LARRY.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; agent, U. B. O.; rehearsal 10.30).—Victor Moore and Co., fine; Annabelle Whitford, good; Ed. F. Reynard, hit; Florence Reid, good; Carson and Willard, pleased; Woods and Woods Trio, good; Ollie Young and April, excellent.
ACADEMY (M. Epstein, mgr.; agent, Loew).—Howard Truiale and Co., excellent; Great Ringling and Co., hit; Major Smith, good; Hoy and Mozar, fine; Walker and Ill, hit; Walter Daniels, fine; Nelly and Catlin and Anna De Letare closed the bill.
FAMILY (M. Epstein, mgr.; agent, Loew).—Columbia Musical Four, excellent; Palean, hit; Boston City Four, good; Jeans and Al-lala, good; Sarah Brandon and Co., extra attraction.
LAFAYETTE (M. Bagg, agent).—"Pennant Winners."
GARDEN (P. White, mgr.).—"Beauty Trust."
TEMPLE (F. Hale, mgr.; agent, Milburn).—Warner and Co., good; Gilt's North, good; Chas. E. Denny, pleased; May Marshall, hit; Manvro, good; Tris, Mix and Nix, excellent.

CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.; agent, U. B. O.; rehearsal 10.30).—Fields and Hanson, Princess Miroff; Dave Ferguson; Selbert and Lindley Co.; Five Salvaggia; Nichols Sisters. Pictures.

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CINCINNATI, O.

By Harry Hess.

COLUMBIA (H. K. Shockley, mgr.; agent, Orpheum Circuit).—Sunday rehearsal 10: Ellise, Wolf & Waldorf, opened, some new acrobatic feats; Three Vagrants, applauded; Horton & Latiska, very good; Bonita, Lew Hearn & Co., scored; "The Code Book," excellent; Gtrude Hoffman, biggest production ever offered here, scoring greatest hit in history of house.
EMPRESS (Edward Shields, mgr.; agent, S. C.; Sunday rehearsal 10).—De Hallis & Valora, excellent; Lorine McNeil, very good; Phil W. & Nettie Peters, hit; McDonald & Huntington, fine; Carroll & Cooke, scream; Rosa Nayson, feature.
AMERICAN (Harry Hart, mgr.; agent, direct; Monday rehearsal 10).—Mysteria, Woodford's Circus; Lucidous; Renfrow & Jansen; "Childhood Days," Herman & Abrams; Will Fields and Laondier; Wheeler Sisters.
PEOPLES (James E. Fennessy, mgr.).—Edward Hayes, in the "Wise Guy in Society."
STANDARD (Frank J. Clemens, mgr.).—"Midnight Maidens."
ROBINSON'S (Sam Rose, mgr.; agent, Casino Co.; Monday rehearsal 10.30).—Miss Bernice and Her Eight Polar Bears; Smith and Sumner; Cora Thomas; Billy Burns.

Edward Shields, manager of the Empress, celebrated the 45th anniversary of his birth 9.

E. W. Dustin, recently appointed manager of Walnut Street Theatre, tendered his resignation to the Anderson-Ziegler Co. Willis Jackson appointed in his place.

CLEVELAND.

HIPPODROME (H. A. Daniels, mgr. U. B.).—Marselles; Columbia Comedy Four, pleased; Morton & Moore, entertaining; Merrill & Otto, good; Dan Burke & Girls, favorite; "The Little Stranger," featured; Marshall P. Wilder, captured the audience; Seven Belfords, high class.
PROSPECT—Donohue & Stewart, please; Gould Sisters, won favor; Frederick Wright & Co., headline; Cole & Hastings, feature; three shows day now.

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WILMINGTON, DEL.

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ALPHA (E. H. Suerken, mgr.; agent, Loew; rehearsal Monday 10).—Marzio & Wolfe, clever; Dora Pellet; good; Byron, Bidwell & Co., well received; Froese, splendid harpist; Weston & Young, went big; Speary's Bears, clever.

HAPPY HOUR (D. H. Connelly, mgr.; agt., Geo. Ver Beck).—Frank Carey, good; Franks and Shuman, clever. M. H. MIZENER.

EVANSVILLE, IND.

GRAND (David Beehler, mgr.; agent, Orpheum Circuit).—"The Leading Lady," very clever; Onalp, Illusionist, well received; Piccolo Midgets, much laughter; Brown, Harris & Brown, good act; Alexander & Scott, well liked; Siegel & Matthews, novelty musicians; Pope & Uno, much applause. Pictures.

FALL RIVER, MASS.

SAVOY (Julius Cahn, mgr.; agent, Loew; rehearsal Monday 10).—10-12 Edgar Berger, very good; Lambert & Williams, good; Beach and Mays, good; Homes & Kelly, good; Harry Gilbert, very good; Roland West, hit; Conely and White, excellent; Inza and Lorella, good; 13-15 Baker and Cornelia; Josie Flynn; Carlyle Moore and Co.; Musical Monarchs; Great Westin; Roland West; Chas. O'Reilly.
BIJOU (L. M. Boas, mgr.; agent, direct; rehearsal Monday 10).—10-12 Messer Sisters, very good; Gertrude Lee Folsom and Co., excellent; The Braminos, good; 13-15 Variton Sisters; Jack Barrett; Barney First.—PREMIER (L. M. Boas, mgr.; agent, direct; rehearsal Monday 10).—10-12 Three Russells, very good; Reed's Bull Terriers, good; Lavine and Gentler, very good; 13-15, The Sensational Trio; Landis and Knowles; Carl Hatchfield.
PALACE (Wm. B. Stecker, mgr.; agent, U. B. O.; rehearsal Monday 11).—10-12, Malone and Malone, hit; Webb and Norton, good; Mile. Paula, good; 13-15, Elmer and DeWitt; Dreano and Goodwin. E. F. RAFFERTY.

FT. WORTH, TEX.

MAJESTIC (T. W. Mullaly, mgr.; agent, Interstate).—Week 3, Lottie Mayer, diver, featured, did well; Arthur Hudson and very good; "Three Singing Girls," good; Carver and Murray; West and Denton; Sully and Hussey and Zinka Panna.
IMPERIAL (W. H. Ward, mgr.).—Kawassian Russian Troupe; Damrock Bros.; Marion Blake; Musical Wilsons and Clarence Able.

The Princess opened 10, booking by Hopkins.

Sullivan & Considine's new Empress opens 17, giving four vaudeville houses here.

The scarcity of legitimate attractions at Greenwall's "Open Door" house—11, helping vaudeville business wonderfully. I. K. F.

HAMILTON, ONT.

TEMPLE (J. G. Appleton, mgr.; agent, U. B. O.; Monday rehearsal 10).—Amand Bros., clowns, good; Callan and Smith, fair; Dunbar and Fisher, good; Shriner and Willis, very good; Julius Steger & Co., headline, excellent; Jones & Deely, riot; The Kratons, good. M. B. D.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.).—The Navas, very good; Fiddler and Shelton (colored), scored; Ernest Carr & Co., well received; Corinne Francis, pleased; Three Leightons, fair; Ben Welch, kept them going; Four Hastings, scored.
CINO (S. L. Levy, mgr.; agent, Wm. Morris).—Mary Davis, applauded; Katherine Dyer and Co., many laughs; The Stanley, entertained; Gilmore & La Tour, fair; Caron & Farnum, pleased; Gordon Bros., hit.
HIPPODROME (A. L. Roomfort & Co., mgrs.; agent, Rudy Heller).—C. A. Sponser, pleased; Magneto, drawing card.

HARTFORD, CONN.

POLIS (Oliver C. Edwards, mgr.; agent, U. B. O.; rehearsal Monday 10).—"Tom Walker On Mars," went well; Chadwick Trio, immense hit; T. H. MacConnell and his two "Plants," scored; Four De Wols, character singers, good; Warren Keane, magic, clever; Satsuda Japs, acrobats, strong in closing; The Toldens, good.
HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; Monday and Thursday rehearsal 11).—"Wise Mike," dog, hit; Alvo Duo, clever; Anna Arline, character singer, scored; Nolan and Wilson, funny, 13-15, Mr. and Mrs. Sidney Reynolds, Ollie La Monde; Dancing Butlers; Jimmie Howland; Valoise Brothers.
SCENIC (Harry C. Young, mgr.; direct; Monday rehearsal 10).—Musical Stewart, went well; Lilly Mason, good; Frank Cullen, comedy, good; Marion Marshall, ill. as, usual. M. P.

Dotson and Lucas were billed at the Hartford the last half of last week, but when assigned to "basement" dressing rooms they balked and would not appear. The Stanton finished the week in their place.

The Messer Sisters scored a hit with Bobby Ashley Matthews, of Matthews and Ashley, while appearing at the Hartford the last half of last week. Matthews heard the girls sing

GRAND (J. H. Michels, mgr. U. B.).—Geo. Austin, familiar here; La Tour Sisters, won favor; Faust Bros., favorably received; Rose Berry, hit; Geo. A. Beane & Co., headline; Al Herman, pleased; The Alverettes, acrobatic act of ability.

STAR (Drew & Campbell, mgrs.).—"Cherry Blossoms," good bill.
EMPIRE (Ed. McCardie, mgr.).—Reeves' show. WALTER D. HOLCOMB.

COLUMBUS, O.

KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.; Monday rehearsal 10.30).—Ploetz-Larello Trio, clever; Wilson and Pearson, fair; Mr. and Mrs. Jimmy Barry, fine entertainment; Amy Butler and her four comedians, well liked; Master Gabriel and Co., hit; Raymond and Caverly, hit; McPhee and Hill, excellent.
GRAND (Jack Levy, mgr.; agent, Concy Holmes; Monday and Thursday rehearsal 11.30).—Irwin and Swayne, fair; Lizzie Hart, pleasing; Murray's Dogs, clever; The Millars, excellent; Stone and King, well liked.
PRINCESS (Edw. Browning, mgr.; agent, Gus Sun; Monday rehearsal 10).—Foley and Foley, good; Ruth Mildred, fine; Hauley and Murray, ordinary.

Al. Green for years in the director's chair of the orchestra at the Temple, Detroit, is now at Keith's. "LITTLE CHARLEY."

ELMIRA, N. Y.

HAPPY HOUR (G. H. Ven Demark, mgr.; agent, U. B. O.; Monday rehearsal 11).—10-12 Diamond Comedy Four, big hit; Netta Knice, favorite; John Cronin, well received; 13-15 Two Arkansas, W. H. Van Horn and Co.; John Cronin.—FAMILY (Max Sherman, mgr.; agent, Buckner-Shea; Monday rehearsal 10).—Mr. and Mrs. Harry Thorne, hit; Althea Morrison, excellent; pictures. J. M. BEERS.

ERIE, PA.

COLONIAL (A. P. Weschler, mgr.; agent, Gus Sun; rehearsal Monday 10).—Fred Hamill and Musical Kids, hit; S. W. La Veen & Co., very good; Chas. Harris, went big; Steele, Brinkman & Steele, excellent; Burroughs & Co., amusing; Four Ghobvins, clever.

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While Matthews was playing at Poll's last week his former partner, Mark Woolley was doing a single at the Hartford.

R. W. OLMSTED.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, Gen. Mgr.; agent, direct; Monday rehearsal 10).—Good program week 8. Geo. Auger and Co., headliners, took well; Bison City Four, singers, popular; Kaimar and Brown, dancers, clever; Artola Duo, bar act, adroit. Holdovers: "Top 'O The World," McKay and Cantwell; Mr. and Mrs. Connelly; Kraggs Trio.

LOS ANGELES (Geo. A. Boyver, mgr.; agent, 8-C; Monday rehearsal 11).—Good bill. Emmett Devoy and Co., headliners, sketch, snappy; Dorsch and Russell, musicians, novel; Violet Allen and Co., sketch, clever Ann Brown, imitations, pleasing; Milton and Delmar, sketch, fair; Black and Cone, acrobats, ordinary.

LEVY'S (Al. Levy, mgr.; agent, L. Behymer; Monday rehearsal 10).—Fine bill. Lilly Lillian, prima donna, headliner, charming; Royal Hungarian Grozlen, dancers, took well; Jeannette Dupree, big favorite; Fern Melrose, singer, excellent.

PANTAGES (J. A. Johnson, mgr.; agent, direct; Monday rehearsal 11).—Excellent bill. Mr. and Mrs. Robert Fitzsimmons, headliners, sketch, instantaneous hit; Jessie Edwards' Dogs, entertaining; Jack Hawkins and Co., sketch, fair; Buch Bros., acrobats, adroit; Myrtle Victorine, soubret, pleasing; Claude Golden, card manipulator, very good.

EDWIN F. O'MALLEY.

LOUISVILLE.

MARY ANDERSON (J. L. Weed, mgr.; agent, W. V. A.).—"A Night in a Monkey Music Hall," amusing; Maud and Gladys Finney, pleasing; Mr. and Mrs. Allison, good; Artie Hall, good; Charlotte Parry and Co., fine; De Lion, good; Montgomery & Healy Sisters, pleasing; m. v.

WALNUT (Agents, Gus Sim).—"The Nymph of the Sea"; The Lombards; Lewis, Jones and Cameron; Thos. Grimes and Girls; Lydia Nachtwy, Long and Cotton; m. p.

HOPKINS (Johnny Simons, mgr.; agents, Princess Amusement Co.).—Prosser and Reed; Wartenburg Bros.; Malone, Mack and Malone; The Trillers; Grace Sheridan; pictures.

BUCKINGHAM (Horace McCrocklin, mgr.).—"The Moulin Rouge," good show, good house.

GAYETY (Al. Boulter, mgr.).—"Behman Show," good show, s. r. o.

J. M. OPPENHEIMER.

LOWELL, MASS.

HATHAWAY (John T. Shannon, mgr.).—Hawley, Hight and Co., big hit; Geo. H. Wood, comedians, good; Laypo and Benjamin, very good; Musical Hodges, good; Lorrain Dudley and Co., Kelley and Lafferty, went well.

JOHN J. DAWSON.

MERIDEN, CONN.

POLIS' (Tom Kirby, mgr.; agent, James Clancy; Monday rehearsal 11).—10-12, Blissett & Scott, s. and d., very good; Clipper Quartet, good; Hayes & Alpoint, good; Flo Irwin, assisted by James Wilson, "At the Ball," fair; Edmund Stanley & Co., in "A Royal Romance," hit. 13-15, Joe Maxwell & Co., Casting Dunbars, 4 Musical Misses, Niblo & Reilly, Carlisle & Bennett.

W. F. S.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Sun; rehearsal, Monday 10.30).—Hoyle and Stern, pleased; Aubrey E. Rich, clever; Burns Bros., laughing hit; Peter The Great, hit.

GEO. FIFER.

NEW HAVEN, CONN.

POLIS' (S. Z. Poll, prop.; F. J. Windisch, res. mgr.; agent, U. B. O.; Monday rehearsal 10).—"Photo Shop," hit; Rice, Sully & Scott, second choice for popularity; Jolly & Wild Co.,

were enjoyed; Josephine Davis, hit; Geo. F. Hall, entertaining; "Election Night," and Carberry Brothers, concluded an acceptable and well balanced bill.

E. J. TODD.

NEW LONDON, CONN.

LAWRENCE (H. A. Chenoweth, mgr.; rehearsals 11.)—10-12, Ader Trio, fair; Great Dupre, pleased; Frederick & Kirkwood, very good; Holmes & Hollister, big hit; Frank Austin, ill. songs.

NEW ORPHEUM (Bullock & Davis, mgrs.; agent, Phil Hunt; rehearsal 11).—Charles Stevens and Primrose Sisters, very clever; Rice and La Dell, amused.

EMPIRE (Empire Amusement Co., mgrs.).—Nellie Ellings & Co.; Gilmore & Castle. Lyceum (Walter T. Murphy, mgr.).—Joe Maxwell & Co.; Casting Dunbars; Gertie Carlisle; Niblo & Reilly; Four Musical Misses; The Clipper Quartette.

Sam Messing has returned to the Church office in Boston and H. A. Chenoweth is now manager of The Lawrence.

S. M. P.

NEW ORLEANS.

By O. M. Samuel.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 10).—Fentelle and Vallorie, neat opener; Welch, Mealy and Montrose, did splendidly; Elita Proctor Otis and Co., "Mrs. Bunner's Bun," weak; Nellie Nichols, energetic; Zertho's Dogs, novel opening, several new tricks, thoroughly entertaining; Taylor, Kranzman and White, easily the hit; Grigolotti Ballet, closed.

AMERICAN (James R. Cowan, mgr.; agent, William Morris; Sunday rehearsal 10).—Capacity business prevails, bidding fair to break all records. Last week's show has been held over. It contains "Barneyard Romeo," Sidney Grant, Cartmell and Harris, Dorothy Vaughan, Marie Lo's Posing Beauties, Keno and Connors and Zay Holland.

WINTER GARDEN (Leopold and Israel, mgrs.).—"Brown's Widow" provoked laughter. The Winter Garden resumes its former policy of "pop" vaudeville and pictures Sunday. The Jackson Brewing Co., which holds a ten-years' lease on the place—five of which have expired—will operate it in future.

MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co., vaudeville and pictures.

HAPPY HOUR (Al. Durning, mgr.).—Eddie Hogan, juggler; Josie Norman, quick change artist; Myra Jones, dancer; Harry Bourne, baritone.

THE TEMPLE.—An all-white theatre, with an all-colored patronage, opened Sunday with the Down in Dixie Minstrels.

Leopold and Israel are dickering with Davies and Lehman, the Shuberts and Charles E. Blaney, with a view to leasing the Lyric.

Davies and Lehman hold a lease on the theatre; the Shuberts, a sub-lease, and Blaney, a "Sub-sub-lease." The playhouse is closed at present.

PITTSBURG, PA.

GRAND (Barry Davis, mgr.; agent, U. B. O.; rehearsal Monday 10).—Jack Kelley, stock whip manipulator, remarkably clever; Meredith Sisters, pleasing; Cunningham & Marion, made good; Crouch & Welch, big; Eva Taylor & Co., passed; Linden Beckwith, well received; Bixley & Fink, much applause; Gerson's Lilliputians, good.

FAMILY (John P. Harris, mgr.; agent, Morganstern).—Boyd Coleman & Co., very good; Powers & Freed, novel; John R. Noon, pleased; Crawford, Senorita & Thomas, fair; May Buttone & Co., won applause; Marion Harris, passed; The Raisons, good.

LIBERTY (Abe Cohen, mgr.; agent, Gus Sun).—Wang Tin & Soo, very clever; Fred Werner, pleasing; Thomas Meegan & Co., entertaining; Eldora, best actor; good pictures.

GAYETY (Henry Kurtzman, mgr.).—"Knickerbockers," good show, handsome costumes, fine scenery.

ACADEMY (Harry Williams, mgr.).—"Cosy Corner Girls," large company, good comedians, well-balanced chorus.

M. S. KAUL.

PITTSFIELD, MASS.

EMPIRE (J. H. Tebbetts, mgr.; agent, U. B. O.; rehearsal Monday 10).—Barrett & Scallen, acrobats, good; Clark & Bergman, s. & d., good; Gerald Griffin & Co., in sketch, well received; The Vivians, sharpshooters, clever; City Comedy Four, singing, very good; Gardner & Vincent, in sketch, very good.

FRANKLIN.

PORTSMOUTH, O.

SUN (R. R. Russell, mgr.; agent, Gus Sun; Monday rehearsal 10).—Mr. Howard, pleased; Davis & Bogart, good; Miss Hansen, imitations, fair; Ed. Gillett's Dogs and Monkeys, excellent; pictures.

MAJESTIC (Maier & Reinegere, mgrs.; agent, Coney Holmes; rehearsal Monday 10).—Frankie Siegel, good; Musical Brobats, very pleasing; Hunter & Ross, took well; Crowell & Gardner, fair; pictures.

Charles Ferguson, formerly with Shuberts, is now stage manager at the Sun.

The Arcana, recently destroyed by fire, is being remodeled and will open in a few weeks.

F. E. GORDON.

READING, PA.

ORPHEUM (C. C. Egan, mgr.; agent, U. B. O.; Monday rehearsal, 10.30).—Pete Lawrence

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LYRIC (Frank D. Hill, mgr.; agent, Loew;
Monday rehearsal 10).—Wonderful Weston,
well received; Mae & Lillie Burns, pleased;
Chas. Lee Calder & Co., laughing hit; Great
DeMar, excellent; Luigi Bros., very good.

PALACE (W. K. Goldenberg, mgr.; agent,
Bart McHugh; Monday rehearsal 10.30).—
Fields & Coco, The Plotter; Jolly Clarks; Mc-
Cord & DeWend; Fritz's Dogs.

GRAND (C. G. Keeney, mgr.; Monday re-
hearsal 11).—Horn & Horn; Musical Bells;
Rosalie Slaters. G. R. H.

RICHMOND, VA.

COLONIAL (Ed. Lyons, mgr.; agent, Nor-
man Jeffries; rehearsal Monday 11).—Norbert
Hamilton, very good; LeFevre & St. John,
went well; Tyndman & Dooley, good; Williams
& Hilda, scored big.

LUBIN (C. T. Boyle, mgr.; agent, Norman
Jeffries; rehearsal Monday 11).—McClair &
Mack, very good; Ed. & Rolia White, well
liked; Newell & Gibson, laughing hit.

THEATRO (C. B. Font, mgr.; agent, E. &
W.; rehearsal Monday 11).—Marie Danle,
good; McDowell Slaters, very good; Ralido &
Bertman, great; Freeman, scored.

MILTON CAPLON.

SAGINAW, MICH.

BIJOU (W. A. Ruson, res. mgr.).—"Shorty,"
by Dick Collins, good; La Petite Emelle

troup cyclists, best here for some time; Cal
Stewart, story teller, well liked; Campbell
and Brady, good; Sol Berns, funny; pictures.

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SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, mgr.; agent di-
rect).—Minnie Dupree and Co., great; Harvey
DeVora Trio, riot; Planagan and Edwards,
scored; Six Kaufmanns, great; Fred Dupree,
great; Luce and Luce, good; Grace Belmont,
pleased.

MAJESTIC (Harry Revier, mgr.; direct).—
Collins and Thompson; The Dufars; M. P.
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SAN ANTONIO, TEX.

ROYAL (Lloyd Spencer, mgr.; agent, C. E.
Hodkins—Week 2. Torcat and D'Aliza, great
act; Farley and Late, laughs; Espe and Co.,
clever; Boston, Von & Co., sketch, well re-
ceived; Laura Roth, songs, applause.

STAR (C. W. Wyler, mgr.; agent, B. Fahr-
man).—Jack Ripp, comical; Gregory's whis-
tlers, good; Devereaux & Co., pleased.

BEN MILAM.

SAN DIEGO, CAL.

GARRICK (J. M. Dodge, mgr.; agent, Or-
pheum Circuit; Monday rehearsal 2).—Week
3-5, Kaufmanns, good; Minnie Dupree and
Co., "The Minister's Wife," warmly received;
Vivian and Alton, pleased; Grace Belmont,

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Colonial, Norfolk, next week (Oct. 17)

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Gordon Eldrid and Company in a Bit of Capital Comedy.

Gordon Eldrid, in the bill at B. F. Keith's theatre, provides one of the cleverest bits of comedy seen in vaudeville in Boston in a long while. The sketch the company presents is a two-act bit of nonsense, with a laugh in almost every line. The lovemaking of the hero is "not an affair of the heart, but of the lungs," and impassioned utterances shouted into a tin ear trumpet brought tears of mirth to the eyes of the audience.

The bill is balanced well, though there is just a bit too much blackface. The Bowman brothers and Russell and Smith's minstrels are both good in themselves but the two acts are nearly on the same line and at times threaten to become monotonous.

Al White's Jolly Jiggers, a sextet of eccentric dancers, are able in technique, but lack the personal magnetism that would prevent the humor of their opening dance from appearing to be forced.

Alice Hanson and Gladys Bijou bring a singing and dancing act that takes with the house. Maximo opens the bill with a slack wire act that receives merited applause, and the Belleclair brothers, who are old favorites with Boston audiences, close the bill with an acrobatic turn that is as good as their old offerings. The Sherman "Enchantment" pictures are still on the bill.—(Boston "Herald," Oct. 4, 10.)

CAMILLE

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songs, good; Renee, instrumentalist, clever; Dobbs and Borrelli, fair; Al Johnson, bit of show; pictures. 6-7, Rose Stahl in "The Chorus Lady."

QUEEN (W. A. Bates, mgr.; agent, S-C; Monday rehearsal 10).—Lew Hoffman, juggler, adroit; Musical Irving, good; The Mayvilles, novel; Dorothy De Scheile & Co., neat; Rose and Ellis, barrel jumpers, best seen here; pictures.

PRINCESS (Fred Baillen, mgr.; agent, Bert Leveyl; Monday rehearsal 10).—Shayne and King, good; Ethel Barr and Co., "The Third Generation," well received; Princess Susanna, wire act, good; pictures.

GRAND (Walker Fulkerson, mgr.; agent, Burns-Howell; Monday rehearsal 11).—Joe Valle and Signora Andrena; Jones & O'Brien, colored, both good; pictures.

EMPIRE (Roy Gill, mgr.).—Pictures and songs.

JEWELL (Ray Sauer, mgr.).—Pictures.

UNION (F. W. Rublow, mgr.).—Pictures.

PICKWICK (E. M. Drukker, mgr.).—Pictures.

H. L. Hughes opened the Banner, a new picture house, 10.

Manager Sauer (Jewell) changed policy of his house 8, running two acts. L. T. DALEY.

SAVANNAH, GA.

LIBERTY (Frank and Hubert Bandy, mgrs.; agents; rehearsal Monday 12).—Maxima Models, tremendous hit; Miss Theo. Lightner, exceptionally clever; Williams and Rich, went big; Blanche Kruger, versatile; Texico and Company, scored well.

ORPHEUM (Joseph A. Wilensky, mgr.-agt.; W. V. A.; rehearsal Monday 2).—Kinko, great; Leonard Kane, meritorious; Earle and Henderson, entertaining; Dick and Fanny Mason, clever; Stanley Edwards and Company, scored strong. R. MAURICE ARTHUR.

SEATTLE.

(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Harry Labelle, usual; Gus Onlaw Trio, clever; Jeannette Adler Co., entertaining; Frank Morrell, scored; Old Soldier Fiddlers, novel; Williams and Warren, good; Barrymore, Rankin Co., headlined, pleased; pictures.

PANTAGES.—Burke and Carter, liked; London Quartet, pleased; The Kellers, good; Sophie Tucker, big; Andy McLeod, good; Schenk Family, headlined, pleased.

MAJESTIC.—Five Columbians, Seymour and Robinson, John Higgins, Ketter and Nelson, Tom McGuire, and Bernas and Miller. FRANKLIN.

SIOUX CITY, IA.

ORPHEUM (Martin Beck, gen.-mgr.; direct; Sunday rehearsal 10).—"Four Forty," good; Harry Atkinson, fine; Paul LaCroix, clever; Ernest Pantzer and Co., well received; Valentine and Dooley, good; Hayward and Hayward, satisfactory. C. S. CAREY.

SPRINGFIELD, MASS.

A representative of a New York theatrical syndicate was in Springfield, Mass., for a few days last week and it is reported that he obtained a site for the erection of a first-class theatre to cost \$200,000. His plans include the erection of the building on the northwest corner of Harrison avenue and Dwight street, which is in the centre of the city.

The most interesting feature of the Brocton Fair, just closed, was the record-breaking attendance and the enormous gate receipts. Over \$150,000 were taken in at the gate.

SYRACUSE, N. Y.

GRAND (Mgr., Joseph F. Pearlstein; agent, U. B. O.; rehearsal Monday 10).—Tuscano Brothers, clever; Gertrude Van Dyck and Ray Fern, pleased; James and Sadie Leonard, hit; Leo Carrillo, good; Chassino, went well; Sam Mann and Co., headliner, clever act though too long drawn out; Blosson Seely, riot of the bill; Fred St. Onge and Co., well received.

CRESCENT (Mgr., John J. Bresler; agent, U. B. O.; rehearsal Monday 10:30).—Garale Brothers, well received; Willis & Gilbert, decided hit; Grace Lawrence & Co., riot; Miss Lawrence is some clever kid; Domourt & Whalen, a hit; The Woolwards, pleased. HENRIETT.

YONKERS, N. Y.

WARBURTON (Jos. E. Schanberger, mgr.; agent, Ed. S. Keller; Monday rehearsal 10:30).—Excellent Bill, Fred Ginnett & Co., in "The Horse Dealer," good; Harriet Burt, comedienne, very good; Ward, Kiere and Ward, farce, went big; Lewis & Chapin, scored; Richard Barry & Co., protean comedy, good; Marten, Carle & Rudolph, comedy acrobats, good; Bunchu & Alger, comedienues, classy; pictures.

ORPHEUM (Sol. Schwartz, mgr.; agent, U. B. O.; Monday and Thursday rehearsal 12).—6-8, "Zulu & Lulu," chimpanzees, slow; Patterson & Crawford, comedienues, nice; Jack Henderson & his kiddies, s & d, well liked; 10-12, Fanton & Bros., aerial, excellent; Jermon & Conrad, comedienues, well received; Ross Snow & Co., comedy sketch, good; Pictures.

GETTY SQUARE (Ed. Rowlands, mgr.; agent, direct).—Vaudeville and pictures. CRIS.

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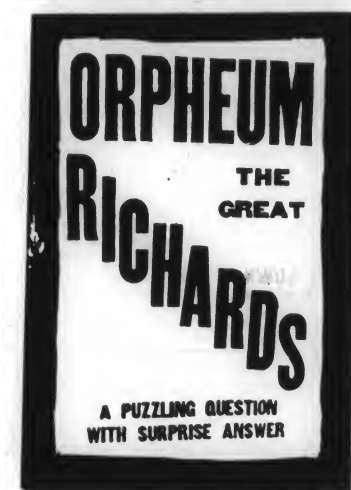
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"C. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.

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To stop, once for all time, the silly rumors to the effect that Miss Florence Lawrence is working for some other film manufacturer, the "Imp" Company publishes the fact that its contract with Miss Lawrence does not expire until a year from next March. Even if we wished to let her go, or if she wished to leave the "Imp" Company, it could not be done, as the contract provides that neither party can break it or violate any of its conditions. This ought to settle the doubts of all who may have become confused by the rumors they have heard.



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Andrews & Abbott Co 3062 Morgan St Louis
Appales Animals Orpheum Omaha
Araki Troupe Haag Show C R
Arberg & Wagner 511 E 78 N Y
Ardele & Leslie 19 Brozel Rochester
Arlington Billy Golden Croom B R
Arlington Four Greenpoint Brooklyn
Armond Grace 810 Dearborn Av Chicago
Armond Ted V Srenaders B R
Armstrong Clark Chas Washington
Armstrong and Verne Royal Wellington, N Z
Arthur Max 15 Unity Pl Haverhill N Y
Ashner Tessie Irwins Big Show B R
Atkinson Harry 21 E 20 N Y
Atwood Warren 111 W 31 N Y
Aubrey Rene Runaway Girls B R
Auer S & G 418 Strand W C London
Austin Jennie Follies of New York B R
Austin & Kunkle 1500 La Salle Av Chicago
Avery W E 5006 Forestville Chicago
Ayers Ada Follies of New York B R

Baker Billy Merry Whirl B R
Baker Harry 3042 Renow W Philadelphia
Baker De Voe Trio Dainty Duchess B R
Baldwins Pictorium Biloxi Miss
Baldwin Jupiter B R & Bailey C R
Bandy & Fields 1500 La Salle Av Chicago
Bannan Joe Girls from Happyland B R
Bantas Four Columbians B R
Baraban Troupe 1304 Fifth Ave N Y
Barbee Hill & Co 1202 Nat Av San Diego
Barber & Palmer American Omaha Indef
Barnes & Crawford Polla Scranton

EUGENE C. PAUL P.
Barnes and Barron
Orpheum, Omaha.
Orpheum time booked by A. E. Meyers.

Barnes Reming & Co Portland Me
Barnes & Robinson 237 W 137 N Y
Barrett Tom Robinson Crusoe Girls B R

BARNES AND BARNES
"UNCLE HIRAM AND AUNT ALVIRA.
From Posey Co., Indiana."
Next Week (Oct. 16) Royal, San Antonio, Texas

Barrington M Queen of Jardin de Paris B R
Barron Geo 2002 5 Av N Y
Barry & Hack, 701 Windlake Milwaukee
Bartell & Garfield 2880 E 53 Cleveland
Barto & McCue Midnight Maidens B R
Barton Joe Follies of the Day B R
Bassett Mortimer 279 W 25 New York
Bates Virgie Irwins Big Show B R
Bates & Neville 57 Gregory New Haven
Baum Will H & Co 97 Wolcott New Haven
Baumann & Ralph 300 Howard Av New Haven
Baxter Sidney & Co 1722 48 Av Melrose Cal
Bayfield Hilda Forpaugh-Sells C R
Bayton Ida Girls from Happyland B R
Be Ano Duo 3442 Charlton Chicago
Benman Fred J Hudson Heights N J
Beardsley Sisters Union Hotel Chicago
Beauregard Marie Merry Whirl B R
Behler Agnes Dresden O
Behren Musical 32 Springfield Av Newark N J
Belmel Musical 341 E 87 New York
Bell Arthur H 488 12 Av Newark N J
Bell Boy Trio 2296 7 Av New York
Bell Norma Bowery Burlesques B R
Belle May Robinson Crusoe Girls B R
Belmonts The 112 Av Chicago
Belmont May Century Girls B R
Belmont Joe 70 Brook London
Belmont Florence Girls from Happyland B R
Belmont M Follies of New York B R
Benn & Leon Ackers Banker Me
Bennett Archie Irwins Big Show B R
Bennett Florence Irwins Majesties B R
Bennett Sam Rose Sydel B R
Bennett & Marcello 206 W 67 New York
Bennett Bros 339 E 66 New York
Benson Marion J Passing Parade B R
Bentley Musical 121 Clipper San Francisco
Benton Granby & West Saratoga Ill Chicago
Benton Beulah Irwins Majesties B R
Benton Ruth Big Banner Show B R
Berger Anna Miss N Y Jr B R

Vera Berliner
VIOLINIST,
Booked Solid until January.

Bernhard Hugh Bohemians B R
Beverly Sisters 5722 Springfield Av Phila
Beverly & West 392 Delaware Buffalo
Bevins Clem Rollickers B R
Bicknell & Glibney Orpheum Leavenworth Kan
Binbos The 624 Pacific Appleton Wis
Birch John Temple Hamilton Can
Bissett & Shady 248 W 37 N Y
Black John J Miss N Y Jr B R
Black & Leslie 3722 Eberly Av Chicago
Blacks The 47 E 132 N Y
Blair Hazel Reeves Beauty Show B R
Bloomquist & Co 3220 Chicago Av Minneapolis
Bohannon Bert Hastings Show B R
Boises Sensation 675 Jackson Av N Y
Bonner Alf Brigadiers B R
Booth Trio Olympic Newport News Va
Borella Arthur 524 Stanton Greensburg Pa

Borrow Sidney Big Banner Show B R
Bostock Jean Lovemakers B R
Boutin & Tillson 111 Myrtle Springfield Mass
Boulden & Qulun 212 W 42 N Y
Bouton Harry & Co 132 W 38 N Y
Bouvier Mayme Merry Whirl B R
Bowen Walter Grand Boston
Bouman Fred 14 Webster Medford Mass
Boyle Bros Grand Fargo N D
Bradley & Ward Barnum & Bailey C R
Bradleys The 1814 Rush Birmingham
Bradna Fred Barnum & Bailey C R
Bray Joe Irwins Big Show B R
Bregnan Geo Trocadero B R
Brennen Samuel N 2856 Tulip Phila
Brettonne May & Co Family Detroit
Brinkleys The 424 W 30 New York
Bristol Lydia Dreamlanders B R
Britton Nellie 140 Morris Philadelphia
Brooks & Brixton 708 Lexington Brooklyn
Brookes & Carlisle 38 Glenwood Buffalo
Brookland Chas Runaway Girls B R
Brooks Florrie Big Review B R
Brooks The Girls from Happyland B R
Brooks Harvey Cracker Jacks B R
Brooks Walter Baker Denver Indef
Brooks & Jennings 461 W Bronx N Y
Brown Sammie Bowery Burlesques B R
Brown & Brown 69 W 115 N Y
Brown & Wilmet 71 Glen Malden Mass
Browning & Lavan 895 Cauldwell Av N Y
Bruce Lena Lovemakers B R
Bruno Max C 100 Baldwin Elmira N Y
Bryant May Irwins Big Show B R
Brydon & Harmon 229 Montgomery Jersey City
Buckley Joe Girls from Happyland B R
Bullock Tom Trocadero B R
Bunce Jack 2219 13th Philadelphia
Burgess Bobby & West Sts Orpheum Savannah
Burgess Harvey J 927 Trenton Av Pittsburg
Burke Minnie Trocadero B R
Burke & Farlow 4037 Harrison Chicago
Burkhart Maurice Pantages Pueblo
Burnett Tom Century Girls B R
Burns Lillian 2050 North Av Chicago
Burt Wm P & Daughter 133 W 45 N Y
Burton Jack Marathon Girls B R
Busch Devere Four Reeves Beauty Show B R
Bushnell May Fads & Follies B R
Butlers Musical 423 S 8 Phila
Butterworth Charley 850 Treat San Francisco
Byron Gleta 107 Blue Hill Av Roxbury Mass
Byron Ben Passing Parade B R

C
Cahill Wm Reeves Beauty Show B R
Caine & Odum 72 Wilson Newark O
Callahan Grace Bohemians B R
Cameron Eleanor Audubenville Pittston Pa
Campbell Harry Marathon Girls B R
Campbell Phyllis Merry Whirl B R
Campbell & Parker Rose Sydel B R
Canfield Al Follies of New York B R
Canfield & Carleton 2218 80 Bensonhurst L I
Cantway Fred R 6425 Woodlawn Av Chicago
Capman Bert Follies of New York B R
Capron Nell Follies New York B R
Cardon Chas Vanity Fair B R
Cardonnie Sisters 425 N Liberty Alliance O
Carey & Stampo 824 42 Bklyn

MABEL CAREW
IN VAUDEVILLE.

Carle Irving 4203 N 41 Chicago
Carmelos Pictures Gaiety Girls B R
Carmen Frank 465 W 103 N Y
Carmen Beatrice 72 W 115 N Y
Carmontelle Hattie Marathon Girls B R
Carroll Nettie Trio Barnum & Bailey C R
Carrollton & Van 5428 Monte Vista Los Angeles
Carson Bros 623 58 Brooklyn
Carson & Willard Sheas Toronto
Carters The Ava Mo
Casal & DeVerne 1047 Walnut Cleveland
Casmas & La Mar Box 247 Montgomery Ala
Case Paul 81 S Clark Chicago
Caulfield & Driver Normandie Ill New York
Celest 74 Grove Rd Clapham Pk London
Celeste Grace Midnight Maidens B R
Chabanty Marguerite Columbians B R
Chadwick Trio Colonial N Y
Champion Mamie Washington Society Girls BR
Chantrell & Schuyler 219 Prospect Av Bklyn
Chapin Benjamin 586 W 186 N Y
Chapman Sisters 1629 Milburn Indianapolis
Chase Dave 90 Birch Lynn
Chase Carm 2615 So Halstead Chicago
Chatham Sisters 308 Grant Pittsburg

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Chick & Chicklets Brigadiers B R
Chubb Ray 107 Spruce Scranton Pa
Church City Four Miles Detroit
Church & Springer 9604 Pittsfield Mass

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In "JUMPING JUPITER."
With Richard Carle,

Clairmont Josephine & Co 163 W 131 N Y
Clarke Wilfred 130 W 44 N Y
Clark Geo Robinson Crusoe Girls B R
Clark Floretta 10 Larnhurst Roxbury Mass
Clark & Duncan Lyric Hot Springs
Clark & Ferguson 121 Phelps Englewood
Clark & Turner Elks Austin Tex
Claton Carlos 2356 5 Av Nashville Tenn
Clayton Drew Players American Chicago Indef
Clear Chas 100 Morningside Av N Y
Clemons Cam 462 Columbia Dorchester N Y
Clemons Margaret Midnight Maidens B R
Clever Trio 2129 Arch Phila
Cliff & Cliff 4106 Artesian Chicago
Clifford & Burke 1046 West Chicago
Clipper Quartet Polla Hartford
Clito & Sylvester 928 Winter Phila
Clure Raymond 657 Dennison Av Columbus O
Clyo Rochelle 1470 Hancock Quincy Mass
Cottas Musical Bijou Bay City Mich
Codena Mlle Barnum & Bailey C R

Coba Will H Miss N Y Jr B R
Cohen Nathan Hastings Show B R
Cole Chas C Rollickers B R
Collins Eddie 5 Reed Jersey City N a
Cole & Johnson Hamsterstons N Y
Collins Fred Dreamlanders B R
Colton Tommy Fads & Follies B R
Comrades Four 244 Trinity Av N Y
Conn Hugh L Fads & Follies B R
Conn Richard Orpheum Kansas City
Connelly Pete & Myrtle 720 N Clark Chicago
Connelly & Wunely 106 Eola New Haven
Connelly Mr & Mrs Orpheum Salt Lake
Coogan Alan Lovemakers B R
Cook Geraldine 675 Jackson Av N Y
Cooke & Meyers 1514 E Vancouver
Cooke Rother & Summers Central Dresden
Corbett Ada Miss N Y Jr B R
Corbett & Forrester 11 Emmet Newark N J
Corinne Suzanne Fads & Follies B R
Cornish Wm A 1108 Bway Seattle
Cotter & Boulden 1838 Vineyard Phila
Cottrell & Hamilton Majestic La Salle Ill
Coyle & Murrell 3327 Vernon Av Chicago
Coyne Tom Hastings Show B R
Crane Mrs Gardner Kelth Providence
Crawford Catherine Reeves Beauty Show B R
Crawford Glenn S 1439 Baxter Toledo
Creighton Bros Midnight Maidens B R
Cressey & Dayne Majestic Chicago
Crosby Ana 102 E 8 Peru Ind
Crosby & Josephine Columbus St Louis
Crosby & Josephine Columbus St Louis
Culhane Comedians N Vernon Ind
Cullen Thos Runaway Girls B R
Cullen Bros 2916 Ellsworth Phila
Cuminger & Colonna Aquarium Scarboro Eng
Cumings & Thornton Majestic Birmingham
Cummings Josie Rose Sydel B R
Cummings Mr. and Mrs Central Madgeburg Ger
Cunningham B & D 112 Washn Champaign Ill
Curtin Fatsie Century Girls B R
Curtis Blanche Marathon Girls B R
Curtis Sam J Linden Chicago
Cycling Brunettes Polls New Haven

D
Dagwell Sisters Chas Washington
Dahduh Troupe Grand Sacramento
Dale Warren E 1306 S Carlisle Phila
Dale & Boyie Orpheum Lincoln Neb
Dale & Harris 1610 Madison Av N Y
Daley Wm 104 N 10 Phila
Daly & O'Brien National Sydney Indef
Darmody Peoples Phila
Davenport Edna Big Banner Show B R
Davenport Three Barnum & Bailey C R
Davis Edwards Orpheum Slout City
Davis Hazel M 3528 W 115 N Y
Davis & Cooper 1920 Dayton Chicago
Davis Imperial Three Grand Tacoma
Davidson Dott 1305 Michigan Av Niagara Falls
Dawson & Gillette 344 E 58 N Y
De Clairville Sid 1313 Douglas Omaha
DeGrace & Gordon 922 Liberty Brooklyn
De John B 118 Jackson Milwaukee
De Mar Lois 74 Prospect Pl Bklyn
De Mar Rose 807 W 37 Pl Chicago
De Mario Apollo Berlin
De Milt Gertrude 818 Sterling Pl Bklyn
De Oesch Mlle M 336 So 10th Saginaw
De Renzo & La Due 5 Av N Y
De Vassy Thos Big Banner Show B R
De Velde Ermona & Co 40 Bway Norwich Ct
De Vere Tony Watsons Burlesques B R
De Verne & Van 4572 Yates Denver
DeWitt Burns & Torrance Scala Copenhagen
De Wolfe Lanier & Linton Gaiety Baltimore
De Young Tom 158 E 118 N Y
Dean Lew 452 2 Niagara Falls
Dean & Sibley 463 Columbus Av Boston
Deas Reed & Deas 253 W 30 N Y
Deery Frank 204 West End Av N Y
Delaney Patay Miss N Y Jr B R
Delavoye Will Howes London Show C R
Delmor Arthur Irwins Big Show B R
Delmore Adelaide Girls from Happyland B R
Delton Bros 281 W 38 N Y
Demacos The Prospect Cleveland
Deming & Alton Americans B R
Denman Louise 189 Rawson Atlanta
Denton G Francis 451 W 44 N Y
Desmond Vera Lovemakers B R
Desperado Barnum & Bailey C R
Destiny 466 16 Detroit Mich
Deveau Hubert Lyric Oklahoma City
Dias Mona Bohemians B R

Anita Diaz's Monkeys
Direction AL SUTHERLAND.
Next Week (Oct. 17), Keith's, Columbus.

Dillae Max Forepaugh-Sells C R
Diola The 142 E 5 Mansfield O
Dixon Belle College Girls B R
Dodd Family & Jessie 201 Division Av Bklyn
Doherty & Harlowe 428 Union Brooklyn
Dolan & Lenhart 249 7 Av N Y
Donaghy G Francis 319 5 Brooklyn
Donald & Carson 216 W 103 N Y
Donegan Sisters Don Tons B R
Donner Doris 343 Lincoln Johnstown Pa
Doss Billy 102 High Columbia Tenn
Douglass Chas Washington Society Girls B R
Downey Edna Elite Slobogyan Wis Indef
Doyle Phil Merry Whirl B R
Drew Chas Passing Parade B R
Drew Dorothy 377 8 Av N Y
Dube Leo 254 Stowe Av Troy
Du Bois Great & Co 89 No Wash Av Bridgeport
Du Mars & Guallieri 337 W Water Elmira N Y
Duffy Tommy & Co Lyric Barton Paris B R
Dunbar Mazie Bijou Tulsa Okla Indef
Duncan A O 912 E 9 Bklyn
Duncin Troupe Hon Tons B R
Dunham Jack Bohemians B R
Dunn Arthur F 217 E Lacock Pittsburg
Dupprie Freda A 98 Charing Cross London
Duprez & DeVoye Lyric Mattison Ill
Duprez Fred Orpheum Denver
Durgin Geo Passing Parade B R

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"Nearly a Native Daughter."
Playing in the West.

E
Eddy & Tallman 640 Lincoln Blvd Chicago
Edman & Gaylor Box 30 Richmond Ind
Edna Ruth 419 W Green Olean N Y
Edwards Gertrude Miss N Y Jr B R
EDWARDS, VAN AND TIERNEY
REFINED ENTERTAINERS.
This Week (Oct. 10), Fifth Ave.
Next Week (Oct. 17), Keith's, Providence.

Edwards Jessie Pantages Denver
Edwards Shorty Norka Akron O
Egan Geo Marathon Girls B R
El Barto 2531 Hollywood Phila
Elber Lew Bowery Burlesques B R
Elliott Jack Runaway Girls B R
Ellsworth Harry & Lillian Century Girls B R
Elmore & Raymond Pantages Los Angeles
Elwood Perry & Downing 624 Harlem Av Ealto
Emelle Troupe Jeffers Saginaw
Emmelt Connie 41 Holland Bklyn London
Emerson & Le Clear 23 Beach Av Grand Rapids
Emerson Ida Robinson Crusoe Girls B R
Emerson Harry Midnight Maidens B R
Emmett & Lower 419 Pine Darby Pa
Englebreth G W 2313 Highland Av Cincinnati
Ennor Wm Hastings Show B R
Everett Gertrude Fads & Follies B R
Evers Geo 210 Losoya San Antonio
Ewing Chas & Nina 455 Telfair Augusta F

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Now in 8th month. Featured Attraction.
Portola Cafe, San Francisco.

Evans Allen Irwins Big Show B R
Evans Bessie 3701 Cottage Grove Av Chicago
Evans Teddy Midnight Maidens B R
Evans & Lloyd 923 E 12 Bklyn
Evelyn Sisters 252 Green Av Bklyn
Everett Gertrude Fads & Follies B R
Evers Geo 210 Losoya San Antonio
Ewing Chas & Nina 455 Telfair Augusta F

Fairchild Sisters 220 Dixwell Av New Haven
Fairchild Mr & Mrs 131 Vernon Harrisburg
Fairfax Grace Colonial Warsaw Indef
Fairburn Jas Miss N Y Jr B R
Falls Billy A 588 Lyell Av Rochester
Fantas Two 8 Union Sq New York

FARRELL-TAYLOR TRIO
Funniest Black Face Act in Vaudeville.
Next Week (Oct. 17), Lyric, Dayton, O.

Fawn Loretta Rose Sydel B R
Fay Two Coleys & Fay Maryland Baltimore
Fay Gus Irwins Majestic B R
Felix Geo & Barry Sisters Bronx N Y
Felsman & Arthur 2144 W 20 Chicago
Fenner & Fox 639 Central Camden N J

DAVE FERGUSON
Next Week (Oct. 17), Poll's, New Haven.

Ferguson Frank 480 E 43 Chicago
Ferguson Jos 127 W 67 N Y
Ferguson Marguerite Hastings Show B R
Fern Ray 1300 W Ontario Phila
Fernandez May Duo 207 E 87 N Y
Ferrard Grace 2716 Warsaw Av Chicago

HARRY FETTERER
VENTRILOQUIST.
Booked Solid. W. V. A. Until February.

Fild Hros Kelth Boston
Fields & Hanson Crystal Braddock Pa
Fields & La Adella Lyric E Liverpool O
Finn & Ford 280 Revere Winthrop Mass
Finney Frank Trocadero B R
Fisher Marie Gaiety Girls B R
Fisher Susie Rose Sydel B R
Fiske Gertrude Brigadiers B R
Fitzgerald & Quinn Bowery Burlesques
Fitzgeralds 8 Juggling Girls Ringling C R
Fitzsimmons & Cameron 5000 S Green Chicago
Fletcher 33 Rondell Pl San Francisco

JEANIE FLETCHER
SCOTTISH PRIMA DONNA
America Travesty Stars
Pickwick, San Diego, Cal. Indefinite.

Fletcher Ted 470 Warren Bklyn
Florde Nellie Columbians B R
Follette & Wicks 1824 Gates Av Bklyn
Forbes & Bowman Orpheum Kansas City
Force Johnny 400 Edmonson Baltimore
Ford Geo Queen of Jardin de Paris B R
Ford & Co 360 Fenton Flint Mich
Ford Johnny 11 Chicago Indef
Ford & Miller 26 Brayton Buffalo
Ford & Louise 128 S Broad Mankato Minn
Fords Four Orpheum Omaha
Formby Geo Waltheus House Wigan Eng
Foster Geo A Ringling Bros C R
Foster Harry & Sallie 1836 E 12 Phila
Foster Billy 214 Centre Pittsburg
Foster Ringling Bros C R
Fox & Summers 517 10 Saginaw Mich
Fox Florence 127 Filmore Rochester
Fox Will World of Pleasure B R
Foyer Eddie 9929 Pierpont Cleveland
Francis Winifred Vanity Fair B R
Francis Willard 67 W 138 N Y
Franciscos 343 N Clark Chicago
Frank Sophia & Myrtle Miss N Y Jr B R
Freeman Bros Girls from Happyland B R
Frehlig Lizzie Bowery Burlesques B R
French Henri Gerard Ill N Y
French & Williams 821 W Blaine Seattle
Freely Twins Temple Rochester
Fricke William Lovemakers B R
Frobel & Ruge 314 W 23 N Y

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YOU RUN NO RISK!

In playing the greatest mind reading act on the American Stage, an act with the reputation that this act has won. For it will get you the MONEY when your business is bad. It will build up your business to stay. This act is Beautifully staged. And altogether is one of the most elaborate specialties of the kind that vaudeville has lately seen.

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World's Greatest and Best Musical Act

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With the Four Musical Cates as the headline act, the Fifth Avenue Theatre is offering an excellent vaudeville bill this week. In the feature act the largest saxophone in the world is used to an advantage by Fred O. Cate, who handles the seven-foot instrument with perfect ease, producing very harmonious music. W. H. and Frank B. Cate also rendered solos on various kinds of musical devices.—"The Nashville American," Nashville, Tenn.

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Refined German Comedy, Singing and Dancing.
Management WILLIAM JOSH DALY

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Present the Comedy Playlet, "IT HAPPENED IN LONELYVILLE."
AN ORIGINAL, UNIQUE, CONSISTENT STORY.

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Some Singing Some Comedy Some Clothes

The real "Some" act will be in New York soon.

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HOUSTON and KIRBY

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Novelty Singing Act "IN OLD KENTUCKY"

Presenting America's Greatest Colored Lady Contralto Singer. Care VARIETY, Chicago.

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Mr. Harney, "The Originator of Rag Time," having written all NEW SONGS and MUSIC for the Act, SOLICITS engagements starting Nov. 12.

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Have \$4,000 To Invest in a Good Proposition.

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First American Engagement in 3 years. En Route, Orpheum Circuit

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PRESENTING A POLITE SINGING AND DANCING OFFERING

A SUCCESS IN THE WILLIAMS HOUSES.

LAYPO and BENJAMIN

Originators of the Hebrew Character in an Acrobatic Act

Regards to Billy James. HENNESSY AND BOSTOCK, Managers. Wardrobe furnished by Davidson's Quality Shop, Red Bank, N. J.

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Entire New
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Presenting a Protean Monologue, "STUDIES FROM LIFE"

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Hall And Earle

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Harry Garrity

"JUST A COMEDIAN."

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**Jessie
 Broughton**
 AND

**Dennis
 Creedon**
 IN A

**REFINED VOCAL
 AND INSTRUMENTAL
 SCENA**

Meeting with success this
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**WISH WYNNE**

England's Most Versatile Comedienne

Another Enormous Success, This Week (Oct. 10), Fulton, Brooklyn

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SID HERBERT

The Bell Boys' Trio

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Next Week (Oct. 17), Greenpoint, Brooklyn.

PAT CASEY, Manager

MISS**SYDNEY SHIELDS & CO.**

Successful on the Orpheum Circuit

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Morris Joe Dainty Duchess B R
Morris Ed Reeves Beauty Show B R
Morris Helen Passing Parade B R
Morris & Wortman 132 N Law Allentown Pa
Morris & Morin 1306 St Johns Pl Bklyn
Morris Mildred Co 250 W 85 New York
Morris Billy & Sherwood 818 223 Pontiac Dayton
Morrison May Watsons Burlesquers B R

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Sullivan-Conscience Circuit.

Morton Harry K Golden Crook B R
Morton & Keenan 574 11 Bklyn
Moosey Wm Bon Tons B R
Mowatts Peerless Wintergarten Berlin
Mull Eva World of Pleasure B R
Mullen Tom Queen of Jardin de Paris B R
Mullen Jim Lovemakers B R
Muller Maud 601 W 151 N Y
Mulvey & Amoros Orpheum Kansas City
Murphy Frances Dreamlanders B R
Murray Elizabeth New Amsterdam N Y Indef
Murray & Alvin Great Bklyn Co
Murray & Stone 2045 E 18 Cleveland
My Fanny 12 Adams Strand London
Myers & MacBryde 182 6 Av Troy N Y

N

Nannary May & Co Majestic Butte
Nash May Columbians B R
Nazarro Nat & Co 3101 Tracy Av Kansas City
Neff & Starr Kelths Cleveland
Nelson H P Follies of New York B R
Nelson Chester American B R
Nelson Bert A. 1942 N Humboldt Chicago
Nelson George 2719 Virginia St Louis
Nelson Oswald & Burger 150 E 128 N Y
Nevaros Three 804 12 Av Milwaukee
Nevis & Erwood 231 Edgemoor Av Chester Pa
Newhoff & Phelps 32 W 118 N Y
Newton Billy S Miss N Y Jr B R
Nicholas Nelson & Nichols Orpheum Oil City Pa
Nicoli Ida Bohemians B R
Noble & Brooks Garrick Burlington Ia
Nonette 617 Flatbush Av Bklyn
Normans Juggling Sells Floto C R
Norton Ned Follies of New York & Paris B R
Norton C Porter 6342 Kimbark Av Chicago
Norwalk Eddie 505 Prospect Av Bronx N Y
Noss Bertha Gerard Hotel N Y
Nowak Major C Hammersteins N Y
Nugent J C Orpheum Denver

O

Bert. E. and Ada Helst.

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Presenting "Trix." W. V. A. Time.

O'Brien Frank Columbians B R
O'Connor Trio 706 W Allegheny Av Phila
O'Dell Fay Miss N Y Jr B R
Odell & Gilmore 1145 Monroe Chicago
Odva Kelths Cleveland
Ogden Gertrude H 2835 N Mozart Chicago
Okebe Family 29 Charing Cross Rd London

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High class instrumentalists.
Under management JAMES E. PLUNKETT.

O'Neill Trio Majestic La Crosse
O'Neill & Regency 602 Warren Bridgeport
Opp Joe Kentucky Belies B R
O'Rourke & Atkinson 1848 E 65 Cleveland
Orpheus Comedy Four Queen Jardin de P B R
Orr Chas F 131 W 41 N Y
Orren & McKenzie 606 East Springfield O
Osburn & Dola 335 No Willow Av Chicago
Ott Phil 173 A Tremont Boston
Owen Dorothy Mae 3047 90 Chicago
Ozavs The 48 Kinsey Av Kenmore N Y

P

Packard Julia Passing Parade B R
Palme Esther Mile 121 E 46 Chicago
Palmer Daisy Golden Crook B R
Palmer Louise Irwins Big Show B R
Pardue Violet Follies of New York B R
Parfay Edith College Girls B R
Parker & Morrell 187 Hopkins Bklyn
Parvis Geo 27 2534 N Franklin Philadelphia
Pastor & Merle Hartford Ht Chicago
Patterson Sam 20 W 133 N Y
Paul Dottie S Rollickers B R
Pauli & Ryholda 359 County New Bedford
Paulinetti & Piquo 4324 Wain Frankfort Pa
Paulette & Cross Star St Johns Newfoundland

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THE SCIENTIFIC SENSATION.
MORRIS CIRCUIT.

Payton Polly Bohemians B R
Pearl Kathryn & Violet Sam T Jacks B R
Pearse & Mason Van Buren Hill Chicago
Pearson Walter Merry Whirl B R
Pederson Bros 635 Greenbush Milwaukee
Pelots The 161 Westminster Av Atlantic City
Pepper Twins Lindsay Can
Perry & Wilson 317 E Temple Washington O
Perry Frank L 747 Buchanan Indianapolis
Petching Bros 16 Packard Av Lymanville R I
Peter the Great 422 Bloomfield Av Hoboken N J
Phillips Joe Queen of Jardin de Paris B R
Phillips Mondane 4027 Bellevue Av Kan City
Phillips Samuel 316 Clansan Av Bklyn
Phillips Sisters 776 E 8 Av N Y
Piersen Hal Lovemakers B R
Pike Lester Irwins Big Show B R
Pike & Calame 973 Amsterdam Av N Y
Pirosoffs Five Lovemakers B R
Pisano Yen 15 Charles Lynn Mass
Plunkett & Ritter Princess Niagara Falls
Pope & Uno Grand Indianapolis

Potter Wm Big Banner Show B R
Potter & Harris Hudson Union Hill N J
Potts Bros & Co American New York
Powder Saul Follies of New York B R
Powell Eddie 2314 Chelsea Kansas City
Powers Elephants 745 Forest Av N Y
Powers Bros 1534 Broadway Providence
Price Harry M 634 Longwood Av N Y
Prices Jolly 1629 Arch Philadelphia
Priors The Tukulia Wash
Proctor Sisters 1112 Halsey Bklyn
Prosit Trio Ringling Bros C R

Q

Queen Mab & Wels Gayety Springfield Ill
Quigg & Nickerson Follies of 1910
Quinlan Josie 644 N Clark Chicago
Quinn Mattie 536 Rush Chicago

R

Radcliff Pearl Watsons Burlesquers B R
Rainmond Jim 37 E Adams Chicago
Rainbow Sisters 840 14 San Francisco
Ralande & Ralande Box 250 Cumberland Md
Ramsey Aile Washington Society Girls B R
Randall Edith Marathon Girls B R
Ranf Claude Polla Hartford
Raper John 473 Cole Av Dallas
Ratelles The 637 Pétionneux Montreal
Rawson & Clare Queen San Diego
Ray Eugene 5002 Prairie Av Chicago
Raymond Clara 141 Lawrence Brooklyn
Raymond Ruby & Co Hathaways New Bedford
Raymore & Co 147 W 95 N Y
Reded & Hadley Star Show Girls B R
Redford & Winchester Columbia Cincinnati
Redner Thomas & Co 972 Hudson Av Detroit
Reidway Jugglers 141 Wintergarten Berlin
Redwood & Gordon 107 Dearborn Chicago
Reed & Earl 236 E 62 Los Angeles
Reed Bros Columbia St Louis
Reeves Al Reeves Beauty Show B R
Reefkin Joe 183 Dudley Providence
Regal Trio 16 W Wash Pl N Y
Reid Jack Runway Girls B R
Reid Sisters 45 Broad Elizabeth N J
Reiff Clayton & Reiff Majestic Cedar Rapids Ia

MAYME REMINGTON

Exclusive W. V. M. A. Route, Booked Solid.

Reinfields Minstrels Lyric Dyersburg Tenn
Renalles The 2064 Sutter San Francisco
Ree Len 1021 Cherry Phila
Revere Marie Irwins Big Show B R
Reynolds Lew Follies of the Day B R
Reynolds & Donnell 141 Wintergarten Berlin
Rhodes Marionettes 33 W Chester Pa
Rice Louise Dreamlanders B R
Rice Frank & True 6340 Vernon Av Chicago
Rice Sully & Scott Orpheum Yonkers
Richards Great Bway Camden N J
Riesner & Gore 128 Roanoke San Francisco
Riley & Albert 300 W 141 Dayton O
Riley Al C 28 W 125 N Y
Rio Bros 1220-28 Milwaukee
Ripon Alf 545 E 87 N Y
Ritchie Billy Vanity Fair B R
Ritter & Foster Hanna Hamburg
Roach A E Vanity Fair B R
Roatini Mile Queen of Jardin de Paris B R
Robert Gus Bowers Burlesquers B R
Roberts C E 1851 Sherman Av Denver
Roberts Rob Bowery Burlesquers B R
Roberts & Downey 86 Lafayette Detroit
Roberts & Pearl 360 Grand Brooklyn
Robinson Chas 1061 Girls B R
Robinson The 901 Hawthorne Av Minneapolis
Robinson Wm C 3 Granville London
Robish & Childress 950 No Clark Chicago
Rocamora Suzanne Orpheum Minneapolis
Rocher Harry Sam T Jacks B R
Rock & Rol 1610 Indiana Av Chicago
Rockway & Conway Majestic Hot Springs
Roeder & Lester 314 Broadway Buffalo
Rogers Ed Girls from Happyland B R
Roland & Morin 208 Middlesex Lowell
Rolande Geo S Box 290 Cumberland Md
Roode Claude M 218 Hawthorne Bklyn
Roof Jack & Clara 705 Green Phila
Rooney & Bent Bronx N Y
Rose Dave Rose Sytell B R
Rosee Blanche Cracker Jacks B R
Rosee Lane & Kelard 125 W 43 N Y
Rosee Clara 6025 57 Bklyn
Rosenthal Bros 151 Chaplin Rochester
Ross Eddie G Orpheum Savannah
Ross & Lewis Hip Putney London
Ross Frank Trocadero B R
Ross Sisters 65 Cumerford Providence
Rossi Alfredo Mr & Mrs Two Bills Show C R
Royal Minstrel Four 1417 East Salt Lake
Ryden Virgie Rose Sytell B R
Rys Virginia Chicago
Russell & Davis 1316 High Springfield O
Rutans Song Birds Liberty Pittsburgh
Rutherford Jim H Hagenbeck-Wallace C R

THOS. J.

RYAN-RICHFIELD CO.

Next Week (Oct. 16), Orpheum, Lincoln, Neb.

Ryno & Emerson 161 W 74 N Y

S

Salambo & Olivettes Majestic Dallas
Saimo Juno Edmundton London
Sanders & La Mar 1327 5 Av N Y
Sanford & Darlington 3090 Pengerove Phila
Saunders Chas Century Girls B R
Saxe Michael Follies of New York B R
Saxilane Fox Orpheum Cumberland Md
Saxon Chas Big Review B R
Scanlon Geo B College Girls B R
Scarlet & Scarlet 913 Longwood Av N Y
Schilling Wm 1000 E Larnave Baltimore
Schooler Edgar Bloomington Ill
Seintella 588 Lynch Av Rochester
Scott Robt Lovemakers B R
Scott O M Queen of Jardin de Paris B R
Scott & West 22 Division N Y
Scott & Yost 40 Morningside Av N Y
Scully Will P 8 Webster Pl Brooklyn

Sears Gladys Midnight Maidens B R
Seaton Billie Serenaders B R
Selby Hall M 204 Schiller Bldg Chicago
Senzell Bros 210 Arlington Pittsburg
Senton Chas B 2840 Johnston Chicago
Sevenson Keeney 3 Av N Y
Seymour Nels 1112 Manhattan N Y
Sharp & Montgomery Majestic Ft Worth

LILLIAN SHAW

Management FRAZEE & LEDERER.
Cort Theatre, Chicago (Indefinite).

Shaw Edith Irwins Majestics B R
Shaws Aerial Palace Leipzig Ger
Shea Thos E 3884 Pine Grove Av Chicago
Shean Al Big Banner Show B R
Shuck & Darville Novelty Topeka
Shelvey Bros 285 S Main Waterbury
Shepard & Co James C 1604 Madison Av N Y
Shepperley Sisters 250 Dovercourt Toronto
Sheppell & Bennett Dreamlanders B R
Sherlock & Val Dille 514 W 135 N Y
Sherlock & Holmes 2508 Ridge Philadelphia
Shermans Two 232 St Emanuel Mobile
Shermans Musical Co Alberta Can
Shields Sydney Orpheum Memphis

and Co. SYDNEY SHIELDS

Shields The 207 City Hall New Orleans
Shorey Campbell & Co Ackers Halifax N S
Siddell Tom & Co 4313 Westwood Av Chicago
Siddons & Earle 2515 So Adler Philadelphia
Sidman Sam Passing Parade B R
Siegel Emma Irwins Majestic B R
Siegel & Matthews 324 Dearborn Chicago
Silver Nat Watsons Burlesquers B R
Simms Willard 6435 Ellis Av Chicago
Simonds Teddy Americans B R
Simpson Russell Big Review B R
Slater & Finch 10 N 3 Vincennes Ind
Small Johnnie & Sisters 629 Lenox Av N Y
Smil & Keenan 438 W 104 N Y
Smiths Aerial Ringling Bros C R
Smith Allen 1243 Jefferson Av Bklyn
Smith & Adams 406 So Halstead Chicago
Smith & Brown 1324 St John Toledo
Snyder & Buckley Fads & Follies B R
Sokront Dixie Three 558 G Detroit
Somers & Storke Family Lafayette Ind
Sossin Samuel Hastings Show B R
Spaulding & Dupree Box 285 Ossining N Y
Spears The 67 Clinton Everett Mass
Spears Anna Merry Whirl B R
Spelvin Geo Sam T Jacks B R
Spencott August 310 E Phila
Sprague & McNece 632 No 10 Phila
Sprague & Dixon 506 Mt Hope Cincinnati
Springer & Church 96 4 Pittsfield Mass
Stadium Trio St Charles Ill Chicago



Frank X. Spissell
The Original "Acrobatic Writer"
with
Spissell Bros. and Co.
Oct. 23, Orpheum, San Francisco
Cons. EDW. S. KELLER, Agent

Stagpoles Four Colonial Phila
Stanley Stan 1905 Bates Indianapolis
Stanwood David 314 Bremen B Boston
Starr & Sachs 343 N Clark Chicago
Stedman Al & Fannie 95 G So Boston
Steinert Thomas Trio 531 Lenox Av N Y
Steinman Herman Lovemakers B R
Steppe A H 33 Barclay Newark
Stevens Pearl Majestic Madison Wis
Stevens Harry Century Girls B R
Stevens Will H Serenaders B R
Stevens E 135 So First Bklyn
Stevens Paul 323 W 28 N Y
Stevens Lillie Brigadiers B R
Stevens & Moore Columbians B R
Stewart Harry M World of Pleasure B R
Stewart & Art 125 Euclid Woodbury N J
Stickney Louise Hippodrome N Y Indef
Stirk & London 28 Hancock Brockton
St James & Daere 163 W 34 N Y
Strehl May Galey Girls B R
Strickland Rubie Emily Oklahoma City
Strohschein H Majestic Madison Bklyn
Strubbe Trio 594 Maple Av St Louis
Sugimoto Troupe Colonial Indianapolis
Sully Duo Majestic Charleston S C
Sully & Phelps 2310 Bolton Phila
Summers Allen 1950 W 39 N Y
Sweeney & Rooney 184 Summer Av Scranton
Sweet Dottie Irwins Majestics B R
Swisher Gladys 1154 N Clark Chicago
Swor Bert Columbians B R
Sydney Oscar Lovemakers B R
Sylvester Cecelia Passing Parade B R
Sylvester The Plymouth Hill Hoboken N J

Alfarretta Symonds

With Ryan and Adams

Sytz & Sytz 140 Morris Phila

T

Tambo Duo 40 Capital Hartford

TAMBO AND TAMBO

Double Tambourine Spinners

Tambo & Tambo Empire Iallington London
Tangley Pearl 67 So Clark Chicago
Tasmanian Vandanman Hagenbeck-Wallace

Taylor, Kranzman and White

Musical Foolishness

Taylor Animals Ringling Bros C R
Temple & O'Brien Orpheum Hibbing Minn
Terrill Frank & Fred 837 N Orkney Phila
Teatcher Fannie Don Tons B R
Thomas & Hamilton 667 Dearborn Av Chicago
Thompson Mark Bohemians B R
Thomson Harry 1284 Putnam Av Brooklyn
Thor Musical Walker Winnipeg
Thornton Arthur Golden Crook B R
Thornton Geo A 395 Broome N Y
Thorne Mr & Mrs Harry 288 St Nicholas AvNY
Thorns Juggling 58 Rose Buffalo
Thurston Leslie 68 W 108 N Y
Tilton Lucile Crystal Milwaukee
Tinker G L 778 E 8 Av N Y
Tivoli Quartette High Life Cafe Milwaukee Indef
Tom Jack Trio Hip Cleveland
Tombs Andrew College Girls B R
Tops Topsy & Tops 3442 W School Chicago
Tracy Julia Raymond Bartholdi Inn N Y
Travers Belle 210 N Franklin Philadelphia
Travers Phil 5 E 115 N Y
Travers Roland 221 W 42 N Y
Tremaine Musical 222 Caldwell Jacksonville Ia
Trevor Edwin & Dolore Golden Crook B R
Trolley Car Trio 21 Willow Pl Yonkers
Troxell & Winchell 306 3 N Seattle
Tusda Harry Bijou Chattanooga

HARRY TSUDA

UNITED TIME.
Booked Solid. James E. Plunkett, Mgr.

Tunis Fay World of Pleasure B R
Tuttle & May 3847 W Huron Chicago
Ty Bell Sisters Forepaugh Sells C R
Tydeman & Dooley 108 Elm Camden N J
Typewriter Girl Main Peoria

U

Ulline Arthur M 1759 W Lake Chicago
Ull & Rose Downing 111 Chicago
Umhau Bros 26 N Jefferson Dayton
Union Comedy Trio 1927 Nicholas Phila

V

Vagges National San Francisco
Valdons 24 Brewer Newport R I
Vaidare Troupe Novelty Topeka Kan
Valentine & Dooley Majestic Milwaukee
Valette & Lamson 1329 St Clark Cleveland
Valmore Lulu & Mildred Bohemians B R
Van Chas & Fannie Shubert Ulta
Van Epps Jack Princess Hot Springs
Van Indle Sisters 514 W 135 N Y
Vance Gladys Bijou Augusta
Van Hoven Hammersteins N Y
Van Osten Eva Queen of Jardin de Paris B R
Van Osten Rob Sam T Jacks B R
Vardaman Pantages Portland
Vardell Lowell Mich
Vardon Perry & Wilbur Bijou Duluth
Variety Comedy Trio 1515 Barth Indianapolis
Vassar & Arken 324 Christopher Bklyn
Vasco 41a Aere Lane London
Vass Victor V 25 Haskins Providence
Vedder Fannie Bon Tons B R
Vedder Lillie Cracker Jacks B R
Vedmar Rene 3285 Bway N Y
Venetian Serenaders 676 Blackhawk Chicago
Venus on Wheels Walker Winnipeg
Village Comedy Four 1012 Ringgold Phila
Vincent John B 820 Olive Indianapolis
Vinton Grace Serenaders B R
Violant Vaudeville Akron O
Violetta Jolly 41 Leipzigerstr Berlin Ger
Vogel & Wandas Majestic Montgomery
Von Serley Sisters Marathon Girls B R
Vyner Lydia Reeves Beauty Show B R

W

Wakefield Frank L Runaway Girls B R
Walker Musical 1524 Brookside Indianapolis
Walling Ida Watsons Burlesquers B R
Walsh Helen & May Dainty Duchess B R

WALSH, LYNCH and CO.

Presenting "HUCKIN'S RUN."
Direction, PAT CASEY.
Next Week (Oct. 17), Majestic, Madison, Wis.

Walsh Martin Trocadero B R
Walters & West 3437 Vernon Chicago
Walters John Lyric Ft Wayne Ind Indef
Ward Alice Reeves Beauty Show B R
Ward Billy 199 Myrtle Av Bklyn
Ward & Harrington 418 Strand London
Ward & Mack 300 W 70 New York
Warner Harry E Rollickers B R
Washburn Blanche Washington Soc Girls B R
Water Carl P Sam T Jacks B R
Waters Heater Washington Soc Girls B R
Watson Billy W Girls from Happyland B R
Wayne Jack W College Girls B R
Wayne Sisters Dainty Duchess B R
Weaver Frank & Co 1799 N B Baltimore
Weber Johnnie Rose Sytell B R

WE-CHOK-EE

SIoux INDIAN GIRL.
Direction, Norman Friedewald.
This Week (Oct. 10), Temple, Grand Rapids, Mich.

Welch Jas A 211 E 14 New York
Welch Thos Runaway Girls B R
Welch Tim Vanity Fair B R
Well John S Krustadt Rochester
Wells Lew 213 Shawmut Grand Rapids
West Claude Plaza Philadelphia
West & Henry Casino Philadelphia
West John Watsons Burlesquers B R
West Al 696 E Ohio Pittsburg
West Wm Irwins Majestics B R
West Sisters 1112 Jefferson Av Bklyn N Y

REPRESENTATIVE ARTISTS

HEDGES BROS. and JACOBSON

THE SAME KIND OF A HIT

at the ALHAMBRA, NEW YORK THIS WEEK (OCT. 10)

Management, MARTIN SAMPTER

Booked by PAT CASEY

ELI DAWSON AND GILLETTE SISTERS

In a bright concoction of comedy and song written by Sam Ehrlich

NEXT WEEK Oct. 17, ORPHEUM, EASTON, PA.

Direction of EDW. S. KELLER, Putnam Bldg., New York

BESSIE WYNN

IN VAUDEVILLE

Dorothy Vaughan

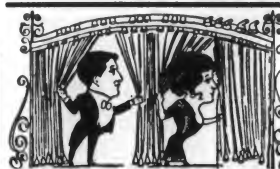
Succeeding Stella Mayhew as "The Goose" in "A Barnyard Romeo."

WILL. R.

LILLIAN B.

DICK and ALICE McAVOY**"HERALD SQUARE JIMMY"****"KING OF THE NEWSBOYS."**

Address care VARIETY, New York.

DOYLE AND FIELDS**"TWO HAPPY KIDS."**
In Comedy, Singing and Eccentric Dancing.
"TWO REAL SCHLAMAZELS"**Montgomery Musical Duo**Elaborate Novelty Instrumental Act
WITH SOME REFINED COMEDY

Address VARIETY, Chicago, Ill.

Willa Holt Wakefield

IN VAUDEVILLE

BROS. LLOYD

The only double bounding cable act in the world

PLAYING FOR WILLIAM MORRIS

Write for first vacant date.

Care Variety, New York.

H. HARTMAN, 4 Garrick St., Covent Garden London, W. U.

SOPHIE TUCKER**CLEANING UP IN THE FAR WEST**
Playing Return Engagement Over Pantages Circuit. Headline Feature Opening New Los Angeles Theatre.**SOL GOLDSMITH AND HOPPE GUY**

Presenting their NEW SUCCESS "THE COMMERCIAL DRUMMERS"

THIS WEEK (Oct. 10), POLI'S, SCRANTON

16 MINUTES IN "ONE"

MAX HART, Manager.

After a week at the COLISEUM, LONDON, booked immediately into the EMPIRE
LEICESTER SQUARE, LONDON

ABSOLUTELY THE FIRST HEBREW COMEDIAN ENGAGED TO PLAY THIS THEATRE

SAM STERN**H. B. MARINELLI**

English Representative

"Give My Regards to Broadway"**"Perseverance Never Fails"****B. A. MYERS**

American Representative

West & Denton 135 W Cedar Kalamazoo
Weston Bros Savoy New Bedford
Weston Al Bowers Burlesquers B R
Weston Dan E 141 W 116 N Y
Western Union Trio 2241 E Clearfield Phila
Wetherill 33 W 8 Chester Pa
Wheeler Sisters 1441 7 Phila
Wheelock & Hay Orpheum Ogden Utah
Whirl Four 2426 S Watts Phila
White Harry 1003 Ashland Av Baltimore
White Phil Merry Whirl B R
Whitford Anabelle 303 W 42 N Y
Whitman Bros 1335 Chestnut Phila
Whitman Frank Orpheum Montreal
Whitney Tillie 36 Kane Buffalo

AL. H. WILD

THAT FUNNY FAT FELLOW.
Next Week (Oct. 17), Orpheum, Gary, Ind.

Wilder Marshall Atlantic City N J
Willey May F Big Review B R
Wilkins & Wilkins 303 Willis Av N Y
Wilhelm Fred Sam T Jacks B R
Williams Clara 1450 Tremont Cleveland
Williams Cowboy 4715 Upland Phila
Williams Chas 2632 Rutgers St Louis
Williams John Cracker Jacks B R
Williams Ed & Florence 94 W 103 N Y
Williams & De Croteau 1 Ashton Sq Lynn Mass
Williams & Gilbert 1010 Marshall Av Chicago
Williams & Segal Majestic Johnstown Pa
Williams & Sterling Box 1 Detroit Mich
Williams Mollie Cracker Jacks B R
Williamson Frank Runaway Girls B R
Wilson Herbert Al Fields Minstrels
Wills & Hassan National Sydney Australia
Wilson Fred J 14 Forest Montclair N J
Wilson Al & May Dorp Schenectady Indef

GRACE WILSON

IN VAUDEVILLE.

Wilson Fred Cracker Jacks B R
Wilson Bros Bijou Battle Creek
Wilson Frank 1618 W 23 Los Angeles
Wilson Marie Queen of Jardin de Paris B R
Wilson Lizzie 175 Franklin Buffalo
Wilson & Pinkney 207 W 15 Kansas City
Wilson Joe & Co 1129 Porter Phila
Winchester Ed Temple Rochester
Winkler Kress Trio Bijou Phila
Wise & Milton Brennan Circuit New Zealand
Withrow & Glover Holly Tolly Co
Wolfe & Lee 322 Woodlawn Av Toledo

WOLF, MOORE AND YOUNG

"Vaudeville's Cheeriest Trio."

Woodall Billy 420 First Av Nashvill
Woods & Woods Trio Sheas Toronto
Wood Bros Temple Hamilton Can
Wood Ollie 534 W 150 N Y
Work & Ower Orpheum Oakland
Worrell Chas Century Girls B R
Wright & Dietrich Pops Springfield
Wright Lillian 163 W 80 N Y

X

Xaxiers Four 2144 W 20 Chicago

Y

Yaw Don Din 119 E Madison Chicago
Yoeman Geo 4504 Gibson Av St Louis
Yost Harry E World of Pleasure B R
Young Carrie Bohemians B R
Young Ollie & April Sheas Toronto
Young & Phelps 1013 Baker Evansville Ind
Young De Witt & Sisters Orpheum Vancouver

Z

Zanciga The 356 W 145 N Y
Zanfrelas 131 Brixton London
Zaxell & Varnon Seguin Tour So American Ind
Zeda Harry L 1328 Cambria Phila
Zelzer & Thorne Willards Temple of Music
Zenda Vandeville Columbus O
Zimmerman Al Dreamlanders B R

BURLESQUE ROUTES

"L. O." indicates show is laying off.
Weeks Oct. 17 and 21.

Americans Duckingham Louisville 24 Peoples
Cincinnati
Beauty Trust Corinthian Rochester 24-26 Mo-
hawk Schenectady 27-29 Gayety Albany
Behmans Show Gayety St. Louis 24 Gayety
Kansas City
Big Banner Show Standard Cincinnati 24 Gay-
ety Louisville
Big Review Century Kansas City 24 Standard
St. Louis
Bohemians Academy Pittsburg 24 Star Cleve-
land
Bon Tons Gayety Toronto 24 Garden Buffalo
Bowers Burlesquers Gayety Detroit 24 Gayety
Toronto
Bridgards 17-19 Luzerne Wilkesbarre 20-22
Gayety Scranton 24 L O 31 Casino Brooklyn
Broadway Gayety Girls Columbia Boston 24-26
Bon Ton Jersey City 27-29 Folly Paterson
Cherry Blossoms Folly Chicago 24 Star Mil-
waukee
Columbia Girls Gayety Minneapolis 24 Gayety
Milwaukee
College Girls Gayety Omaha 24 Gayety Min-
neapolis
Cosy Coraer Girls Star Cleveland 24 Folly
Chicago

Cracker Jacks Garden Buffalo 24 Corinthian
Rochester
Dainty Duchess Gayety Milwaukee 24 Alham-
bra Chicago
Dreamlands 17-19 Bon Ton Jersey City 20-22
Folly Paterson 24-26 Luzerne Wilkesbarre
27-29 Gayety Scranton
Duchess Avenue Detroit 24 Lafayette Buffalo
Empire Burlesquers Empire Chicago 24 Avenue
Detroit
Fads & Follies Columbia N Y 24 Casino Phila-
delphia
Follies Day Royal Montreal 24 Howard Boston
Follies New York Empire Hoboken 24 Music
Hall N Y
Ginger Girls Casino Philadelphia 24 Star
Brooklyn
Girls From Dixie Bronx N Y 24 8th Ave N Y
Girls From Happyland Westminster Providence
24 Gayety Boston
Golden Crook 17-19 Mohawk Schenectady 20-22
Gayety Albany 24 Casino Boston
Hastings Big Show Gayety Boston 24-26 Gay-
ety Albany 20-22 Mohawk Schenectady
Howes Lovemakers Gayety Baltimore 24 Gay-
ety Washington
Imperial Penn Circuit 24 Academy Pittsburg
Irwins Big Show Waldmans Newark 24 Em-
pire Hoboken
Irwins Majestics Star Brooklyn 24 Waldmans
Newark
Jardin De Paris St Joe 24 Century Kansas
City
Jersey Lillies Gayety Washington 24 Gayety
Pittsburg
Jolly Girls Bowers N Y 24-26 Folly Paterson
27-29 Bon Ton Jersey City
Kentucky Belles Star Milwaukee 24 Dewey
Minneapolis
Knickerbockers Empire Cleveland 24 Empire
Toledo
Lady Buccaneers 17-19 Gayety Scranton 20-22
Luzerne Wilkesbarre 24 Trocadero Phila-
delphia
Marathon Girls Gayety Brooklyn 24 Olympic
N Y
Merry Maidens Empire Brooklyn 24 Bronx
N Y
Merry Whirl Howard Boston 24 Columbia
Boston
Midnight Maidens Gayety Louisville 24 Gay-
ety St. Louis
Miss New York Jr Dewey Minneapolis 24 Star
St. Paul
Moulin Rouge Peoples Cincinnati 24 Empire
Chicago
New Century Girls Empire Newark 24 Bowers
New York
Parisian Widows 17-19 Gayety Albany 20-22
Mohawk Schenectady 24 Gayety Brooklyn
Passing Parade Star St. Paul 24 St Joe
Pat Whites Gayety Girls Monumental Balti-
more 24 Penn Circuit
Pennant Winners Star Toronto 24 Royal Mon-
treal
Queens of Bohemia Casino Boston 24 Columbia
N Y
Queens Jardin De Paris Music Hall N Y 24
Murray Hill N Y
Rector Girls 17-19 Folly Paterson 20-22 Bon
Ton Jersey City 24-26 Gayety Scranton 27-29
Luzerne Wilkesbarre
Reeves Beauty Show Empire Toledo 24 Star
& Garter Chicago
Rene-Santier Metropolis N Y 24 Westminster
Providence
Robinson Crusoe Girls Gayety Philadelphia 24
Gayety Baltimore
Rollickers L O 24 Casino Brooklyn
Rose Sydel Gayety Kansas City 24 Gayety
Omaha
Runaway Girls Star & Garter Chicago 24
Standard Cincinnati
Sam T Jacks Trocadero Philadelphia 24 Ly-
ceum Washington
Serenaders Murray Hill N Y 24 Metropolis
N Y
Star & Garter Olympic N Y 24 Gayety Phila-
delphia
Star & Show Girls Standard St Louis 24 Em-
pire Indianapolis
Tiger Lillies 8th Ave N Y 24 Empire Newark
Trocadero Gayety Pittsburg 24 Empire Cleve-
land
Vanity Fair Alhambra Chicago 24 Gayety De-
troit
Washington Society Girls Lyceum Washington
24 Monumental Baltimore
Watsons Burlesquers Casino Brooklyn 24 Em-
pire Brooklyn
World of Pleasure Empire Indianapolis 24
Buckingham Louisville
Yankee Doodle Girls Lafayette Buffalo 24 Star
Toronto

CIRCUS ROUTES

BARNES AL Q 17 Puyallup Wash 18 Aber-
deen 19 Monticello 21 Kelso 22 South Bend
24 Vancouver
BARNUM & BAILEY 15 Ft Worth Tex 17
Ardmore Okla 18 Shawnee 19 Enid 20 Tulsa
21 Muskogee 22 Ft Smith Ark 24 Texarkana
25 Shreveport La 26 Monroe 27 Alexandria
28 New Iberia 29-30 New Orleans 31 Me-
Comb Miss Nov 3 Jackson 2 Yazoo City 3
Greenwood 4 Greenville 5 Clarksdale
BUFFALO BILL & PAWNEE BILL 17-18 Los
Angeles 19 San Diego 20 Santa Anna 21
Riverside 22 San Bernardino 23 Phoenix 25
Lusbon 26 Hisebe 27 Douglas N M 28 Den-
ning 29 El Paso Tex 31 Del Rio N M 1 San
Antonio 2 Victoria 3 Galveston 4 Houston 5
Brenham 6 Austin 7 Temple 8 Waco 9 Cor-
pusana 10 Dallas 11 Ft Worth 14 Sherman 15
Paris 16 Texarkana 17 Camden Ark 18 Pine
Bluff 19 Little Rock
CAMPBELL BROS 15 Winona Miss 17 Cannon
GOLLMAR BROS 15 Bristow Okla 17 Clare-
more 18 Weleika Junction 19 Ada 20 Ma-
dill 21 Durant 22 Hugo 24 Hope Ark
HAGENBECK-WALLACE 15 Fitzgerald Ga
17 La Grange 18 Talladega 19 Vemmar 20
Tussey Miss 21 Trenton Tenn
MILLER BROS 17 Vicksburg 19 Fort Gibs-
on 20 Memphis 21 Vicksburg 22 Port Gibs-
on 23 Baton Rouge La 24-25 New
Orleans 24 Brookhaven Miss 25 Jackson 26

Kosciusko 27 Aberdeen 28 Birmingham Ala
29 Cedartown Ga
RINGLING BROS 15 Bristol Tenn 17 Ashe-
ville N C 18 Salisbury 19 Winston-Salem 20
Danville Va 21 Durham N C 22 Raleigh 24
Greensboro 25 Gastonia 26 Spartanburg 27
Greenville Va 28 Anderson 29 Gainesville
31 Atlanta
ROBINSON JOHN 15 Camden S C 17 Sumter
27 Jessup Ga 28 Helena 29 Cochran 31 Jack-
son Ky Nov 1 Griffin Ga 2 Douglasville 3
Tallapoosa 4 Columbus Ga 5 Hooton
YANKEE ROBINSON 15 Jonesboro Ark 17
Clarendon 18 England 19 Rison 20 Altheimer
21 De Witt 22 Stuttgart 24 Brinkley

LETTERS

Where C follows name, letter is in Chi-
cago.
Where S F follows, letter is at San Fran-
cisco.
Where L follows, letter is in London of-
fice.
Advertising or circular letters of any de-
scription will not be listed when known.
Letters will be held for two weeks.
Following names indicates postal, ad-
dressed once only.

Abbott & Alba (C)
Adaint J (C)
Adair Auther
Adams Josephine
Adams R C (C)
Adams Eugene (C)
Adams H Geo (C)
Adams R D (C)
Adams Miss Jos (C)
Adington Ruth (C)
Adel & Parker (C)
Adgie Lions (C)
Aette Anette (C)
Alexander & Hughes
Albisher Fred (C)
Albini (C)
Alburus Sam (C)
Alaire Fannie
Allen Frederick (C)
Almont & Dumon (C)
Altoun Grace (C)
Alwatts Musical (C)
American Comedy
Four
Aneta (C)
Antrim Harry (C)
Archangel Alessan-
dro (C)
Arlington Gene (C)
Armada (C)
Armstrong Ellis B (C)
Atwater M D (C)
Aug Edna
Austin Wm H (C)
Avery & Ferris (C)
Badertscher Glen
Bailey Billie
Baker Joe (C)
Baker Harry
Baker Myron (C)
Ball Hines (C)
Banyan Alfred (C)
Barnard Alice
Barlow Fredk
Barry Frank
Bartlett Bernice
Barton John
Barton & Fee (C)
Beaumont Arnold (C)
Bedini Victor (C)
Begar Grace
Bell Arthur (C)
Bell & Henry (L)
Belmont Harry
Benler Mrs
Bennett Dorothy
Bennett Lura (C)
Bennett & Sterling
Bergere Valerie
Bernan John (C)
Bernard Nat
Berrert J (L)
Berro Lionel (C)
Berry & Berry
Bevan Alex (C)
Beverly Gladys
Bideite Hazel
Blanchard Evelyn (C)
Blake Marlon (C)
Bliron Herbert
Bridler Fred (C)
Browder & Browder
Brown & Cooper
Buckley Annie (C)
Buckley Jack (C)
Bulness Clara (C)
Hullen W M (C)
Burrell Jimmie (C)
Burt Glen (C)
Burton Al H
Burton Clarence (C)
Bush Alex (C)
Byrnes Jack
Cadwell A A (C)
Campbell Flo (L)
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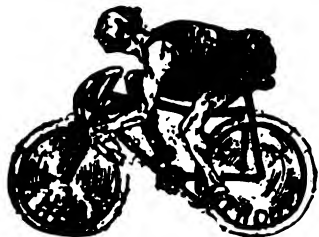
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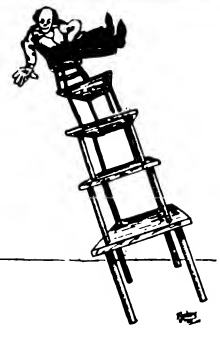
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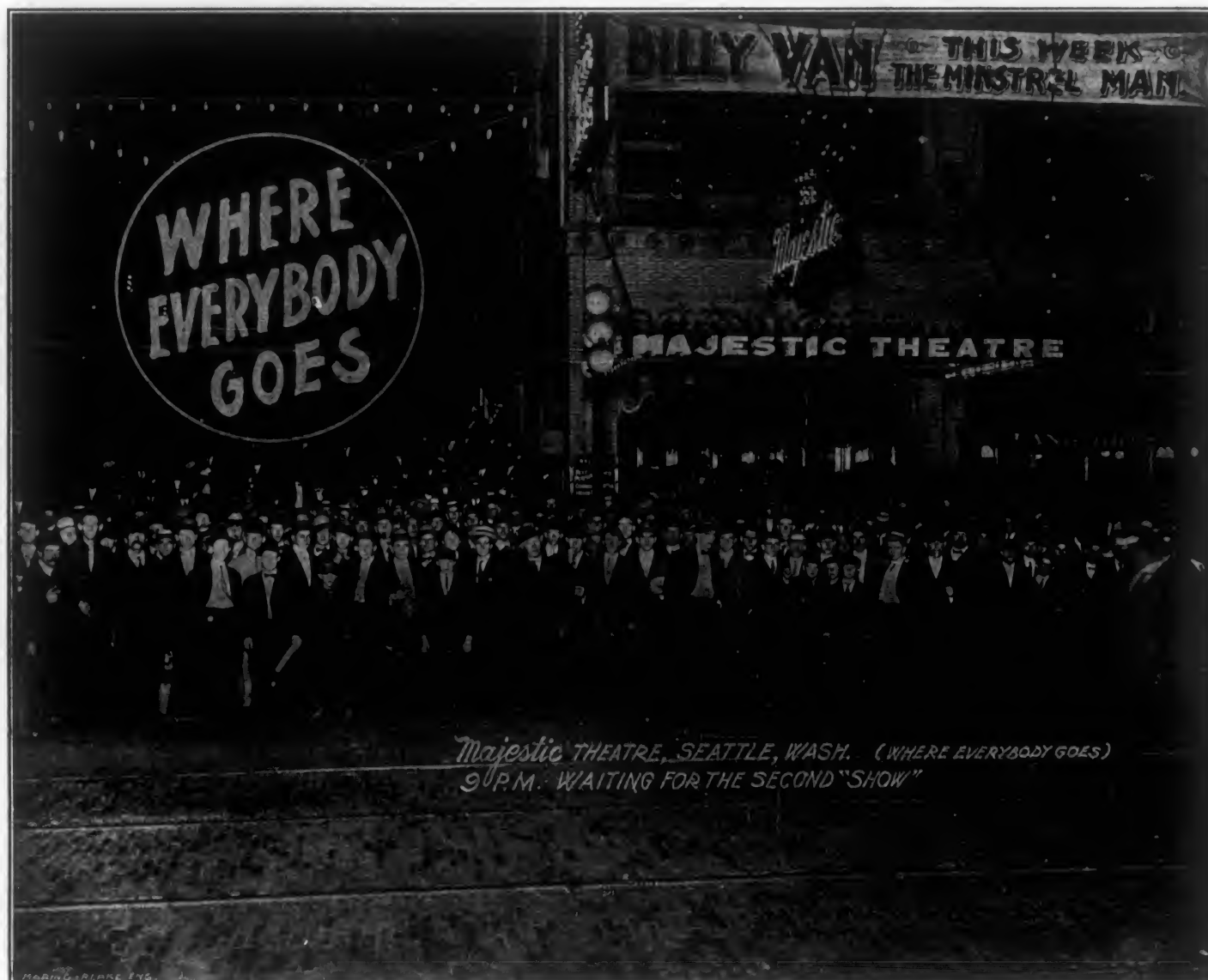
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TEN CENTS

VARIETY

VOL. XX., NO. 7.

OCTOBER 22, 1910.

PRICE TEN CENTS.



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**FIFTH APPEARANCE AT THIS THEATRE IN
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VARIETY

Vol. XX. No. 7.

OCTOBER 22, 1910.

PRICE TEN CENTS.

\$30,000 IN COMMISSIONS HELD UP BY THE "SPLIT"

**United Booking Offices and Manager Poli Reported
Having Failed to Agree upon the Division of a Double "Split"**

When S. Z. Poli, the New England surveyor of vaudeville theatres bearing his name, hove into town Tuesday a report spread that the United Booking Office officials had called the man of many houses into town to have him "walk the carpet."

No one knows whether Mr. Poli did any walking. What he was to walk for, though, came out from the visit. It seems the Poli Circuit has not been turning over commission withheld from acts playing the theatres to the United Agency, which wanted it. The amount involved to date is reported at around \$30,000, extending back beyond this season to all of last season.

The Poli reason for holding up the money is a simple one, if the story is correct. It says that when Poli joined the United, the big agency agreed to split all the five per cent. commissions received by it from acts working on the Poli time. This would have amounted to two and one-half per cent. per act for Poli. Thereafter and as has become well known, the United decided with itself to "split" with the agents, thereby receiving seven and one-half per cent. of the salaries of all acts playing the Poli Circuit. Mathematically says report Mr. Poli claimed that his agreement of a "split" then covered the seven and one-half per cent. Instead of the original five. The United disputed the mathematical calculation. Though Mr. Poli is a foreigner, he can purchase over here as good a lead pencil as anyone, so he placed his figures against the United's. They couldn't agree.

With the old legal theory that possession is nine points, Poli has hung onto all commissions since the argu-

ment arose, waiting for the United to come around and see him.

The United might grow testy over the affair, but if they did they might lose Poli and his circuit, so they haven't grown aggravated yet, but \$30,000 is \$30,000, in New York or New England.

It is said that "managers" and "representatives" who have placed acts on the Poli Circuit for this season, receiving a "split" weekly, statement from the United with their share of the Poli commissions upon it, have been requested to return the amounts so credited, until Mr. Poli shall have adjusted his account.

BASEBALL QUARTET FORMED.

Chicago, Oct. 20.

A baseball quartet has been formed and will play the middle west shortly, booked through the Orpheum Circuit offices here and in New York.

Doc White, Artie Hofman and Jimmy Schekard of the "Cubs," with Adle Josh, of the Cleveland nine, will be the members. The quartet will commence a vaudeville tour when the World Championship series between the Athletics and Cubs is ended.

KOHL ILL AT HOME.

Chicago, Oct. 20.

Charles E. Kohl has been at his summer home for three weeks under the care of physicians, a sufferer from liver complaint. While his condition is not believed to be in any degree serious, it has been necessary for him to abandon business activities for a time. Important affairs are transacted over long-distance telephone.

Pat. Casey paid him a visit Tuesday, returning with the information that Mr. Kohl might be away from business for another fortnight.

HOMEWARD BOUND.

Chicago, Oct. 20.

The Twentieth Century yesterday carried Pat Casey and William Morris to New York. Levy Mayer, the Chicago theatrical attorney, was on the same train.

Mr. Morris intended going farther West, but met Casey by appointment, and the two left for the East together, with Mr. Mayer, who represents in a legal way the Klaw & Erlanger and Orpheum Circuit interests.

San Francisco, Oct. 20.

William Morris was expected here Oct. 27, to meet M. H. Depenbrock, who is building a \$100,000 theatre at Sacramento for the Morris Western company, which has signed a lease for fifteen years upon the Depenbrock structure. Mr. Morris has not arrived here. Walter Hoff Seeley, the general manager of the Western circuit, was in Denver at the time.

It is rumored that Klaw & Erlanger, the Shuberts and others are negotiating for the new building American, this city, as well as others of the Morris theatres in the West.

MAY YOHE WORKING AGAIN.

Seattle, Oct. 20.

May Yohe has returned to work, opening at the Breakers' Cafe Monday.

ORPHEUM AND K. & E.

Ogden, Oct. 20.

The Orpheum will play K. & E. attractions, the first being "The Three Twins," which showed Oct. 15. When the "legit" hold the stage, the regular vaudeville bill will be switched to Logan.

ROOF ENGAGEMENT ALREADY.

Berlin, Oct. 10.

The Germans, Antionet and Grock, a comedy musical turn, have been engaged for America and will open on Hammerstein's Roof, New York, July 31, next.

The act is now playing an engagement of seven months at the Circus Schumann.

MAYOR'S WIFE IN HOME TOWN.

Seattle, Oct. 20.

May Wardell, wife of the acting-mayor, is at Pantages' this week in a singing turn.

STOLL OFFERING LONG CONTRACT.

(Special cable to VARIETY.)

London, Oct. 20.

Oswald Stoll, in statement, announces that he will be able to give acts two years' solid booking on new circuit now forming, of which he is the head.

Contracts now being issued for the new Middlesex calls for two weeks' engagement.

POLAIRE'S SKETCH STOPPED.

(Special cable to Variety.)

Paris, Oct. 20.

The sketch which was announced to have been of Polaire's own authorship and billed to appear at the Moulin Rouge, has been withdrawn. A claim of priority of the same subject was entered by a comedienne. The management sent out a statement that Polaire was indisposed, though a revival of "Ma Gosse" is announced at the Moulin Rouge tomorrow. Polaire will take part in it.

The revue at the Olympia has been set over until to-morrow also.

Dorothy Kenton opened very successfully at the Alhambra. She is the American banjo girl.

DALY IN A WILDE PIECE.

Atlantic City, N. J., Oct. 20.

The next place Arnold Daly will play vaudeville in will be an Oscar Wilde story, probably adapted. Mr. Daly is to open at Ben Harris' Young's Pier Theatre, Oct. 31.

MAJESTIC BACK IN LINE.

Though nothing definite has been decided it is likely that the Majestic, New York, a Shubert house, will swing back from the "small time" column of the Loew Circuit into the legitimate line again.

The date for the swing has not been settled upon, but "The Blue Bird" from the New Theatre is mentioned as the first legitimate attraction the Majestic will hold when the operation of cutting out vaudeville takes place. The theatre has been played under an agreement between the Shuberts and Loew and has been booked by the latter during its picture and vaudeville career.

MANAGERS FORM LEAGUE.

Chicago, Oct. 20.

The Central States Vaudeville Managers' League was organized at a meeting held Tuesday afternoon at the Hotel Union. In attendance were Managers Trinz, Milwaukee; Fleckles, Waukegan; Hopp, Rock Island; Hugo, Cedar Rapids; Siegfried, Decatur; McConnell, Quincy; Root, Ottumwa and Burlington; Schimpf, Rockford; Jones, Oshkosh and Fond Du Lac; Belderstadt, Madison; Schindler, Chicago; Allert, South Bend; Butterfield, Michigan; Churchill, Grand-Rapids and Peoria.

With the exception of Messrs. Churchill and Jones, all the managers in attendance took through the Western Vaudeville Association. Walter S. Butterfield was chairman of the meeting. After framing up temporary arrangements, adjournment was taken until Nov. 2, when a permanent organization will be formed.

The proposed by-laws and constitution were threshed out at Tuesday's meeting, and the general purpose of the association discussed.

The anticipated excitement did not materialize, although there is said to be still some unrest among a few of the managers as to their future policy in booking acts.

The presence of Churchill, of the Theatrical Booking Corporation, gave color to the report that some of the houses now booking with the association are being sought after.

GABY A MODEST ASKER.

Gaby Deslys will not be seen in New York in the near future or for some time to come, that is unless she comes to earth in the matter of money. The Marinelli Office offered Gaby engagements here but the French girl who put a Kingdom on the blink, kept up her reputation as a non-poker when it came to salary. Gaby thought her services were worth \$600 a day with only two matinees a week.

Besides this, round trip tickets for five were demanded. She would not leave Paris until \$10,000 had been deposited as security for her salary.

MINNIE PALMER TO TRY AGAIN.

Another effort to come back to vaudeville will be made by Minnie Palmer "My Sweetheart." Victor H. Smalley has written "Cured." He says it will return Miss Palmer to the heights she once attained and held upon the stage.

The Dan Casey Co. will place the sketch in rehearsal within a few days.

"OPERATIO ACROBAT" DEAGON.

Through being obliged to undergo an operation for appendicitis, Arthur Deagon had also to forego a season's engagement with the Genesee show.

Now that he has recovered, Mr. Deagon is calculating upon spending the remainder of the theatrical weeks in vaudeville as a "single." If he reaches the variety stage alone, it will be to appear as "Diamond Jim" Brady, a character he made known in "The Follies."

Gus Edwards has written Mr. Deagon a medley, during which he will perform acrobatics. The tune is called "The Operatic Acrobat," and Deagon may so bill himself.

JOB FOR WELLMAN.

A job in vaudeville for Walter Wellman was all tied up, ready to be delivered when the air line explorer reached New York Wednesday afternoon.

The Morris office had sent a wireless to the flier, immediately the news reached that Wellman had been picked off his "America" by a coast "tramp" steamer. An appointment made for Friday seemed too far away for Edward L. Bloom, of the Morris Circuit. Mr. Bloom walks past Hammerstein several times daily. He has noticed a sign reading that Christy Mathewson will be there next week in "Curves." Bloom was at the dock when the boat was warped in. He had with him an offer of \$3,000 for a week at the American theatre, if the flier would tell about the balloon flight upon the stage.

Up to Thursday the Morris office was still hoping that the newspapers having Wellman under contract would not interrupt their plan of placing the scientist before the foots.

Pending the final decision on the main fellow of the expedition, the Morris general manager showed Jack Irwin, the wireless operator, and A. L. Loud, the engineer, where to place their signatures on a contract, which they did, and will appear Monday to tell the American clientele all about it. If Mr. Wellman capitulates, he will replace his staff on the stage there, with the other two proceeding to outlying Morris houses.

MONEY ONLY IN TITLE.

Chicago, Oct. 20.

"\$3,000,000" will disband at the Chicago Opera House, Saturday night. Without the formalities of two weeks' notice, the company has been informed that there will be nothing doing after that date. There was a movement under way yesterday to throw the affairs of the shows into the hands of a receiver for the purpose of paying salaries. The chorus girls flocked to the agencies Wednesday in hopes of being placed.

The principal members, John Ford, May Boley and Louis Simons have the always open choice of returning to vaudeville. Walter Keefe is negotiating with Miss Boley.

BOWERS IN YOUNG'S ROLE.

Chicago, Oct. 20.

Frederick V. Bowers has been engaged to replace John E. Young in "The Sweetest Girl In Paris," at the La Salle when the second edition goes on Nov. 6.

At the same time, Alice York may be replaced, possibly, by Gertrude Vanderbilt.

SEELEY AND KANE SIGN.

Blossom Seeley, the comedienne, now a "single act," and Joe Kane, her manager, have signed a three years' contract with Lew Fields, through Max Hart, and will be seen in the new Fields' Winter Garden. Their contract bars them from appearing in any New York vaudeville house prior to the Winter Garden engagement.

Harrison Brockbank, the English baritone, has also been engaged for the same show.

GERMAN ARTISTS' COMPACT.

Berlin, Oct. 10.

The move of the German variety managers to cut salaries of the home talent has been met by a retaliative step from the ten leading acts over here. These ten hold contracts calling for their services one year longer at the usual salary. They have agreed that at the expiration of that time, if the managers are still obdurate on the money end, to organize themselves into a traveling troupe, and appear in the smaller theatres against the managers.

The artists have an excellent chance of winning out on the struggle. The stars draw the business here, and without one or more of them, the halls can not secure big attendance.

ACT WITH 100.

There is a colored act with 100 people around New York, awaiting the call of vaudeville. Bill Lykens piloted a party up to the Manhattan Casino Thursday night to look the dusky mob over.

It is called "The Sengambian Carnival," led by Henry Troy. The probable price of the number for vaudeville would be between \$2,000 and \$2,500 weekly.

It's Bill's dream to put over an act like this again. He did once, years ago, at Hammerstein's. If Bill can repeat the trick any auto can hit him.

MISS MURRAY TO STAR.

Chicago, Oct. 20.

It is understood that Elizabeth M. Murray has been placed under contract to appear at the Cort theatre, Chicago, as the star of a production, following the termination of her engagement with "Mme. Sherry" at the Amsterdam, New York.

OMAHA MANAGER CHANGES.

Omaha, Oct. 20.

Jos. A. Pile has been promoted from treasurer to manager of the American. W. M. Leslie, the first manager of the house, goes to Boston for the Morris Circuit.

Prices at the American have been reduced to the scale in effect at the Orpheum.

"AERO GIRL" COMES IN.

Henry Dixey opens at the Cort, Chicago, to-night, in "The Naked Truth." "The Aero Girl," a Shubert production, aimed for there, returned to New York after showing at Poughkeepsie, Thursday evening, of last week.

The cast was not satisfactory. Bailey and Austin, featured in the piece, recruited a new company this week. Offers were made Elsie Ryan, Belle Gold, Allan Coogan and Dennis Mullen.

Geo. S. O'Brien acted for Bailey and Austin and the Shuberts in securing new principals. The show may again start on the road around Nov. 5.

WEEK'S BIG NEWS.

Doc Steiner went on the wagon Tuesday.

\$2,900 FOR RUSSIANS.

\$2,900 weekly for eight weeks is the stipulated price between Percy G. Williams and the Russian dancers, who opened at Mr. Williams' Colonial Monday. Four of the principals in the troupe are paid \$500 apiece each week from that amount according to report.

David Robinson, manager of the Colonial, has been appointed director of the Russians while on the Williams circuit. They were started on the Colonial engagement last Saturday night, with a rehearsal after the regular performance. The rehearsal concluded at two o'clock Sunday morning. Mr. Williams, Mr. Robinson, Nellie Revell, Tom McNaughton, Harold Williams, A. Wullsteiner and Leo Maase composed the critical audience. Comment, humorous and otherwise, was frequent.

The centre of attraction was the Colonial orchestra led by Julius Lenzberg. Without the three additional pieces which went in the orchestra Monday, they had to wrestle with an orchestration calling for thirty-five men. Thirteen were there to play it. The score for the act had been cut. During the first rehearsal as the musicians would hit the swing, a "cut" of four or five pages would occur, when they had to pause before getting together again.

During the "Salambo" dance Mr. Williams chewed up a cigar. From a rehearsal point of view Kosloff and Baldina made it pretty strong.

It is understood that when the present troupe of dancers were negotiated for an offer was made Mlle. Schollar who appeared with the London Hippodrome troupe last season. Schollar was very anxious to come to America, in fact her signature was attached to a Morris contract, but the American manager was skeptical about the Russians, so the engagement was declared off. In the present case it was a matter of money.

There is now some talk that this dancer will be cabled for to strengthen the troupe immediately. Schollar was the second dancer with the Hippodrome band, but took all the laurels from Probajenski, the leader. Schollar was considered by many to be second only to Pavlowa.

If Schollar does not come over for Williams, there is a chance she will be on the opening program of the new Harris-Lasky "Folies Bergere," due to open around the first of the year. Karsavina would not consider a music hall engagement.

Last Saturday Pavlowa and Mordkin gave a special matinee at the Metropolitan Opera House, appearing in Brooklyn in the evening. The dancers then started off on a road tour. The advance sale at the Metropolitan for the matinee, before the doors opened was \$7,200.

The Russian Balalaika Orchestra from the Coliseum, London, was announced by Klaw & Erlanger this week to have been secured by them and will open a tour over here Nov. 28.

MAY WAIVE COMMISSION CHARGE FOR ALL BOOKINGS

Martin Beck Makes a Statement. Says Either That Or Will Enter All Orpheum Circuit Bookings At Chicago, Unless New Law Can Be Properly Complied With

The workings of the new agency law in New York state brought a statement from Martin Beck this week. Mr. Beck, who is the general manager of the Orpheum Circuit which supplies no theatre in the state with acts, though having its headquarters in New York City, said Wednesday that providing the Commissioner of Licenses and himself could not agree upon a few mooted points in the measure, the Orpheum Circuit would either waive all commissions on acts booked or remove its agency to Chicago. Mr. Beck had an appointment with the Commissioner yesterday.

"I do not want to be misunderstood," said Mr. Beck. "We want to obey the law in all its provisions, but if we find that some of those are impracticable to be followed because of interference in our business, there will be no other course left open to us."

The Central Promotion Co. is the licensed agent for the Orpheum Circuit bookings. Its offices are in the suite occupied by the Circuit in the Long Acre Building.

It was reported Monday that the visits made by the license inspectors the early part of the week to all agencies had some part in Mr. Beck's stand.

The Orpheum Circuit has entered but few bookings for next season and placed but very few engagements on its books during the past two weeks. It is unusual for the Circuit to stand still in bookings.

Bookings in general during the week were very quiet, especially in the United Booking Offices. The only reason offered by the agents who place the acts with the agency was that the workings of the new law, with the "split" commission scheme of the United, have led to the condition.

SAYS RENT \$85,000 LOW.

Chicago, Oct. 20.

When William A. Brady filed a suit in New York against Abraham L. Erlanger last Monday, he revived echoes of "Advanced Vaudeville" which held forth at the Auditorium three years ago. Brady asks that the Auditorium be forced into receivership; also asking that the partnership which he entered into with Erlanger in 1907 be dissolved.

Brady maintains that he has not received his rightful share of the proceeds from the contract with the Chicago Opera Co., which soon opens a grand opera season at the big theatre. Brady claims that when Erlanger entered into the agreement with the United Booking Offices to abandon vaudeville in the Auditorium, among other places, Brady was not consulted, which violated the partnership agreement.

Brady is contending that because of this agreement the leasing value

of the Auditorium is greatly decreased, as he maintains that vaudeville would be a nice thing to establish in the house, and that it could be leased for such purposes but for said agreement with the United. Brady asserts that \$200,000 would be the right price for what the grand opera company now receives for \$115,000.

ALL TIME CANCELED.

The Jewish holidays last week made one act for the Morris Circuit. It was Geo. Newburn, an Englishman, who had come over here to play for Percy G. Williams. Mr. Newburn is an imitator and a Hebrew.

When the holiday arrived Newburn notified Mr. Williams he could not appear. The manager replied in a tart letter, saying all time would be canceled if he remained away for the purpose of observance. The letter remarked that if all the Hebrews on the stage did the same thing, the theatres would have to close.

Sunday Newburn appeared at the Sunday concert at the Plaza, a Morris house.

The Englishman will open on the Morris Circuit next Monday. There was some attempt to make a racial issue of Newburn's cancellation, but it never progressed far.



THE GREAT RICHARDS.

THE GREAT RICHARDS, who will appear, commencing MONDAY NEXT (Oct. 24), at the HUDSON THEATRE, UNION HILL, N. J.

S-C BUYS IN.

San Francisco, Oct. 20.

Sullivan-Considine secured a one-half interest in the new Grauman theatre Tuesday morning. Fred T. Lincoln represented the firm. The deal was reported some time ago. Legal proceedings between Alex. Pantages and Grauman held it up. Pantages claimed a booking contract for the house when completed. The courts decided against him.

Another angle to the connection of Grauman with S-C is the purchase by the former of Zick Abrams' one-half ownership of the National. The Graumans assumed possession of Abrams' half Tuesday night, returning then to the theatre they left some time ago.

The new Grauman house is nearing completion. It will play vaudeville, and the contract with S-C calls for first play Frisco bills.

The securing of the Grauman by S-C seems to shut out Pantages from this city. He has the booking for the Chutes now, only. There has been some talk that if the William Morris circuit could not make a convenient booking connection for its new American when that opened, Pantages might have an arrangement to temporarily play his shows there until the Morris people were ready. The connection however of "Big Tim" Sullivan with his own circuit and that of the Morris companies will block this move for Pantages likely, if it were contemplated.

It is said that Abrams received \$15,000 for his one-half share of the National. Upon the announcement of Grauman's return to that house being flashed on a slide, it was greeted with big applause there.

The new theatre will be named the Empress, and open the first week in December. Grauman is reported to have received from S-C. \$50,000 for the share sold to them.

C. L. Cole, representing Pantages, is rumored negotiating for the Pickwick, San Diego.

PANTAGES WANT TO BREAK IN.

Chicago, Oct. 20.

The local office of the Pantages Circuit has taken on an air of unwonted activity. For three weeks, P. G. McLean has been here as an extra scout, looking over acts and serving Pantages in a special capacity. Louis Pincus arrived from New York Monday and will be here all week. His mission, it is said, relates in part to securing, if possible, a theatre for Pantages. The guess has been made that the house under consideration is Belderman's, a theatre, now being constructed at West Madison street and Western avenue. This will be a house of the best class, of ample seating capacity to admit of almost any scale of prices. It is reported Sullivan-Considine let an option they held upon the property expire, and it is further rumored that the Shuberts have the house under consideration.

William Morris, who was here, looked the structure over with a view of annexing it. Pantages acts now have an occasional representation at the Thirty-first street, a house booked by Ed. Lang, the Chicago representative of the circuit.

STAR SALE FALLS THROUGH.

Chicago, Oct. 20.

The Star got into the rumor market with a rush last Saturday. Alfred Hamburg, who owns the Ellis and Monroe, negotiated with Weiss Bros., who own half the lease with Chas. E. Kohl, and was so sure that he was in possession that he commissioned Earl J. Cox to book this week's show.

By noon Saturday Cox had filled his commission. Two acts appeared at the Star for rehearsal Monday, with telegrams from Cox to go to work. Meanwhile, the deal with the Weiss Bros. fell through, as Chas. E. Kohl, from his summer home in Oconomowoc, telephoned that he had determined not to sell, and without his sanction the deal could not go through.

Cox notified as many of his acts as he could reach that everything was off. The show regularly booked by the Association is at the Star this week, but as late as Wednesday afternoon it was said that Hamburg had come into control of the Weiss Bros.' interest.

When Chas. E. Kohl, Jr., was asked about the report by a VARIETY representative, he said that his father had definitely decided not to dispose of his interest.

JAY HUNT CONTRIBUTES.

Boston, Oct. 20.

Jay Hunt, the well known theatrical man and manager of the Howard, this city, will contribute to vaudeville when his daughter and wife appear in a sketch at Keith's Boston, Oct. 31.

Charlotte Hunt, who is Boston's youngest dramatic star, will be the feature in the sketch "Love Under Difficulties." Florence Hale (Mrs. Hunt) and James Horne compose the supporting cast.

The second piece Mrs. Hunt holds in reserve for vaudeville is entitled "A Woman's Folly," written by herself. The playlet is claimed to be founded upon an idea never before introduced on the variety stage.

ABOUT THE KRAZIEST ACT IN VAUDEVILLE.



MR. AND MRS. MURRAY FERGUSON.

in "THE ELOCUTION FIEND"

A roaring cyclone of eccentric comedy that is a sure fire hit with any audience.

UNIONIZING AGAIN.

Chicago, Oct. 20.

The Actors' Union, which has apparently been lying low for several weeks, promises to again stir things up in Chicago and vicinity, if reports current can be taken as authentic. President Nemo, of Chicago Local No. 4, went to Rock Island yesterday to confer with leaders in the various branches of organized labor in the Central West. It is said that he carries a proposition to those in charge of affairs to make towns outside of Chicago a "closed shop" as to vaudeville theatres, and he will mention Gary, Ind., in his arguments. In the steel town everything is union. Nobody can perform upon a Gary vaudeville stage unless he carries a membership card or permit from the Actors' Union.

It is intimated that a certain faction in the organized booking business is backing Nemo in his efforts to unionize certain towns wherein that certain element is not represented by theatres which book their acts.

Earl Cox, who was the second agent in Chicago to sign a permit agreement with the Union, has had the arrangement annulled on the claimed grounds of unfairness. The Western Vaudeville Association, William Morris and Frank Q. Doyle agencies are the prominent booking establishments which have the unions' endorsement.

ANOTHER "DIDN'T KNOW," ETC.

San Francisco, Oct. 20.

Harry Koogan, manager of "The Social Whirl" concession at Idora Park, Oakland, was accidentally shot and killed by James B. Lawson, proprietor of the Park Shooting Gallery, who thought the gun unloaded.

The deceased was well known among attaches of various amusement parks on the coast.

"WHITE HEN" DILL'S FIRST.

San Francisco, Oct. 20.

Max Dill opens his musical comedy season at the Garrick (old Orpheum) Oct. 24 in "The White Hen." Dill's single venture is arousing considerable speculation.

MOSE'S LIFE SAVED.

Mose Gumble is an out-and-out dyed-in-the-wool baseball fan and doesn't give two whoops who knows it. His enthusiasm reached the bubbling over point last week when the Giants and Yanks hooked up for the championship of New York. He apparently forgot all about business and everything else in his anxiety to be on hand to see the sport.

Monday morning he journeyed to Philadelphia to see the Cubs and Athletics play. The telephones in his offices were ringing, messenger boys waited, and the J. H. Remick & Co. force rushed hither and thither telling all who wanted to see Mose he had gone to Philadelphia on a matter of life and death. That is, it would have killed Mose if he couldn't have gone to the world's championship opening game. But, Mose is not the only New York man who rushed over for the big game.

ENGLISH AGENTS GO WEST.

W. Scott Adacker, representing The Royal Ashton Agency of London, returned this week from a fortnight's trip in which he visited Chicago, Pittsburgh, Philadelphia and Washington.

Mr. Adacker was greatly impressed by the situation in Chicago and marveled at the class of shows given in some of the cheaper houses there. Several acts seen in the Windy City struck the fancy of the London agent. Mr. Adacker will sail for home next Wednesday.

From a story heard this week, the Royal Ashton Agency, through Mr. Adacker may make an important American connection before Adacker leaves.

John Hayman, the Moss-Stoll representative who has been in New York for several weeks, will leave to-day for the west, probably not further than Chicago. Mr. Hayman has engaged several acts to open at the Coliseum, London, but is reticent about giving out names.

Leo Masse, of the Marinelli Agency, will go west with Hayman, who will leave for London, Nov. 7.

NO SUNDAY FEATURES.

At the Loew agency this week it was stated that no "big" features would be used for the Sunday bills to be given by the agency at the Shubert theatres in New York. Tomorrow the Broadway theatre (New York) starts its "Sundays" with six acts and pictures at prices up to 50 cents.

Last Sunday according to report the attendance at the Herald Square was fair, while the Circle held to better results. Both houses had Loew bills, and gave their first Sunday entertainment of the season.

It has been remarked during the week that there is a possibility that the wholesale opening of their houses for Sunday concerts by the Shuberts may revive agitation by the reformers.

AMATEUR NIGHT AT FRIARS.

Tonight's the night at the Friary. There will be pure amateurs on hand, all members of this club. The Friars will give their Saturday night show with a list of aspiring actors who have never yet appeared upon any platform in the capacity of entertainers.

Jean Havez has written a sketch in which Mike Simon and Jerry Siegel will appear. They will be supported by Arthur Klein and Eddie Wiel.

Aaron Kessler is to offer a specialty, assisted by two unknowns, and there will be loads of other doings.

The show will start at 11 o'clock. Tickets will be placed at 10-20-30, and an effort will be made to prevent the speculators who will stand outside the door from disposing of any of their wares.

During the winter many unique events to while away an evening at the Friary have been announced.

Mildred Goldberg, attached to the staff of the Jules Ruby office is engaged to be married. Ruby always mentions this engagement when anyone asks him how bookings are.

A PROFITABLE "BLACKLIST."

Added profit may reach Homer B. Mason through the "blacklist" he has erected. On it are names of theatres where Mr. Mason and his wife, Marguerite Keeler (Mason-Keeler Co.) have appeared without being thoroughly happy during the engagement through treatment received from stage crews.

Last season Mr. Keeler's personal "blacklist" was inaugurated. There are now about three vaudeville houses on the sheet. To offset the stigma the word "blacklist" is associated with, and to prevent the tender feelings of managers suffering through the knowledge they are under the ban of an actor, Mr. Keeler has kept the information regarding the names of his "blacklisted" theatres to himself.

Neither does he propose to decline bookings for any of the branded houses, but instead will accept a re-engagement at an advance of \$250 for the week over the regular salary asked by him of other managers who employ stage crews not annoying him or injuring the playing of his sketch.

Mr. Keeler says that this mode of procedure will be the shortest way to bring managers to a realization that the "back of the house" is in need of attention as well as "the front." Eventually, he remarks, if all the vaudeville theatres are paying him \$250 more every week than he would have ordinarily asked, there may be a concerted movement from the managerial end to regulate the working forces.

"THE SHIRKERS" FOR NILLSON.

Atlantic City, Oct. 20.

Carlotta Nillson in "The Shirkers" will first appear in vaudeville at Young's Pier Oct. 31. C. S. McLellan wrote the piece. The act is booked by Alf. T. Wilton.

ACT WILL SEPARATE.

Chicago, Oct. 20.

Bert Howard and John T. Ray will dissolve their vaudeville partnership after completing their routings in the middle west, which end Nov. 5 at St. Louis.

CONTRACTS AWAITING OWNER.

Contracts for thirty-three weeks in the east on the United Booking Offices circuits are awaiting the rightful owner. Two acts, each bearing the title of "Cadets de Gascoyne," claim the agreements. One is under the direction of Paul Durand; the other represented by Pat Casey.

Both owners of the similarly named turns were of the original act. Separating, two of the men held to the same title, which has brought about the confusion. The agents and the booking office are working out the tangle.

ORPHEUM'S STOCK COMPANY.

Geo. Lask has been selected to stage the stock productions which will be offered at the Auditorium, Kansas City, from Nov. 14 onwards.

Martin Lehman, manager of the Orpheum in the same city, returned home Tuesday, after making selections for the east in conjunction with Martin Beck. The Auditorium is owned by the Orpheum people.

GOLEMAN EXPLAINS.

In last week's VARIETY appeared a note relating to a certain animal trainer appearing in New York. Jos. Goleman, of Goleman's Dogs and Cats, says he believed the article referred to him, since he has been on the "big time" in New York for the past month.

While not certain the paragraph, which mentioned no names, was intended for him, Mr. Goleman says that very often in the handling of animal acts, those who may be around receive a wrong impression.

"In a few houses on this side," remarked the animal trainer, who is a foreigner, "places are provided for animals in the cellar. In New York I had to keep my animals in the dressing rooms. Once in a while a couple of the dogs might commence to fight. One of my men to separate them would have to slap one of the dogs, when it commences to cry or howl, either because it was slapped or because it couldn't keep on fighting. When that happens anyone around might think the dog had been beaten.

"Also if a dog is attached to a string and the string becomes twisted or the dog is entangled in it, there is a snarl and trouble. No harm is done anyone, but the stage people believe from the noise that something has happened.

"My men are instructed to handle my animals most carefully. I'll discharge the first man I find who does not. You can't train dogs with brute force, and if the people understood this, they would realize that a trainer must take good care of his animals.

"I have a large act. It's not like one with two or three animals in it. While I don't know if the remarks in VARIETY were meant for me, I would rather have this explanation made than to have anyone rest under the delusion that I or any of my men abuse the animals."

ABOUT A SONG-AND-DANCE MAN.

There were so many bright ideas in "The Upstart," recently seen at Maxine Elliot's Theatre, that it was to be presumed a typical New York first-night audience would not care for the play. It did not, and, as a result of its either careless, ignorant or eccentric vilification, the play was practically stillborn. The second night audience, composed of fewer wine agents, actors out of jobs, cafe operators and gaudy females than were present the evening before, seemed to enjoy the performance vastly. Unlike most of the typical first nighters, they probably understood it. "The Upstart" was from the pen of a song-and-dance man named Tom Barry, and proved that vaudeville is not entirely made up, as we supposed, of trick dogs and other animals. Probably some day in the future, when typical first nighters learn to use their heads for purposes other than top hats and jeweled aigrettes, a play like Barry's will stand a chance.

(GEORGE JEAN NATHAN in the November "Smart Set.")

VARIETY

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ADVERTISEMENTS.

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A "single act" now playing in the west, who in times past was a Hebrew comedian, has said he received a notice while appearing at the National, San Francisco, (Week Oct. 1) which read "_____ started slowly and never recovered." That is true, and the notice referred to appeared in VARIETY. This fellow has also said he received that notice because he would not advertise in VARIETY. That is not true. VARIETY does not want his advertisement, nor the advertisement of any of those people who in the days (1906) when this paper first started did not pay their indebtedness to it in the belief that VARIETY would not live, or for some other reason, and their advertising would be free. Some have settled their bills since; some have not. This fellow is one of those who have not. If he received a poor notice from San Francisco or any other place in VARIETY, we would not be surprised, for we have yet to find that VARIETY has reported any dead beat as a creditable stage performer.

Cliff Berzac returned to New York Tuesday.

Eunice Burnham is recovering from a recent attack of tonsillitis.

Bonnie Farley will join Langdon and Brice as third member of a "three-act."

Edward Abeles "showed" his latest sketch "He Tried to be Nice" last week.

Elida Morris is appearing as a "single act," under the direction of Max Hart.

Harry Fern, the boxer, is under the management of Joe Adams, who was an actor before he became a hotel man.

Helen H. Lehman, of the Dan Casey Co. has "dug up" a "three act" from New York City. The boys are named Weston, Fields and Carroll.

Jere Grady and Frankie Carpenter are soon to offer "The Butterfly," a one-act playlet by Augustus McCue and Richard Warner in Vaudeville.

Capt. Kelly, once of Keller's Zouaves, presented a scenic production in vaudeville this week. It is called "Storm at Sea," employing fourteen people.

Monroe and Mack in blackface are appearing in a new act this week at Yonkers. Louise Richond is also there, both acts placed by Alf T. Wilton.

The Boganny Troupe of English comedy acrobats dissatisfied at the Wintergarten, Berlin, this month, and Bert Levy was held over to replace them.

Henry Clive plays Hammerstein's next week. It is Clive's first appearance there, although he has appeared at the Fifth Avenue five times in two seasons.

Al. Sutherland had a sick spell during the week. He couldn't make up his mind whether to go to the ball game or go home. (He remained in the office.)

Miss Toku, a Jap toe dancer and contralto singer, commenced a career as a "single" at Yonkers, Thursday. Bill Lykens has the foreigner under his direction.

Ethel Green has been placed in the east for the season by Edw. S. Keller. This week Miss Green is at Keith's, Columbus, last week she headlined at the Temple, Rochester.

Collins and Hart have contracts for a year solid across the water, where they now are. Their route calls for engagements in Italy, France, Switzerland, Austria and Germany.

The Five Salvaggis (four girls and a man) are playing a new act at the Hudson, Union Hill, N. J. This is the act that G. Molasso first came to America in, some six years ago.

Charles Schweitzer found a note at his home one day last week informing him his wife had gone. It was written by her. Mr. Schweitzer is treasurer of Keith's Columbia, Cincinnati.

The McNaughtons have likely separated permanently. Nothing has been heard from Fred McNaughton, who is on the other side. Engagements for the act a few weeks ahead have been canceled.

"The Gems," six singing and dancing English girls, who have not appeared over here in three or four years, open next Monday at the Greenpoint, brought to this side again by Paul Durand.

Marc Klav is expected home around now. He has been scouring the west for sites and theatres. Upon returning to New York, either he or Jos. W. Brooks will go south on another house hunting expedition.

After Nov. 7 the Grand Theatre at Bradford, Pa. will be booked through the Family Department of the United Booking Office. Arthur Blondell will have the booking of the acts for this theatre under his supervision.

West and Van Siclen were playing in Victoria, B. C., when they heard that their prize bull dog, "Nellie," had been poisoned in New York. Mr. and Mrs. West have offered a reward for proof as to who did the deed.

Leonard and Ward join "The Marathon Girls" at the Olympic, New York, next week. At the same time Wood Brothers go into Gus Hill's "Vanity Fair" at Detroit. Both bookings were entered through Weber & Allen.

"Rouge at Noir" is the title of the piece Dazie will play when reappearing in vaudeville, commencing Nov. 14 at Trenton, booked by Jenie Jacobs of the Casey Agency. "Ann Evans" (non de plume) wrote the piece.

May Robson will return to New York, Monday, commencing a tour over here Oct. 28 at Bridgeport, Conn. Miss Robson returns from a three months' run at Terry's Theatre, London, where she appeared in "The Rejuvenation of Aunt Mary."

VARIETY disclaims responsibility or knowledge concerning a printed card distributed this week, quoting one Gene Van Fleet in a complimentary remark about this paper to the detriment of another. We do not know Mr. Van Fleet.

Jet Hahlo who has been representing Elizabeth Marbury in Paris and Berlin for the past six months will return from Europe Oct. 26 on the Oceanic. Jet will take up her position in the Marbury New York office immediately upon arrival.

Irving Cooper, of the Cooper Brothers and before that of the Empire City Quartet, has become a manager of acts, with offices in the Shubert Building. Harry Cooper, the other half of the former team, is a member of the Hammerstein comic opera forces.

Mrs. Leslie Carter-Payne and her company started rehearsals last Monday of Rupert Hughes' play "Two Women." The company will go en-tour under the management of John Cort Nov. 7, opening the season in Cleveland, coming into New York two weeks later.

Lydia Barry is as happy as a big sunflower and it is all on account of reducing her weight. The comedienne now tips the beam at 133 pounds. This is going some when it will be recalled that her former avoirdupois was 165. She refused to divulge the secret of how it was done.

La Pia is playing in the east, having appeared at Easton last week. This week she is at Scranton. The Rigoletto Brothers, another foreign turn, especially imported for Martin Beck's Orpheum Road Show, have been booked for next spring in the eastern houses by the Marinelli agency.

While Lorenzo and La Due were playing at the Fifth Avenue Tuesday matinee with their flying ring act, one of the boys fell twenty feet to the stage, striking upon his face. Though badly injured, no bones were broken. Schaar-Wheeler Trio filled the vacancy for the balance of the week.

Annabelle Whitford has concluded her long western vaudeville trip, which started last February, and will return to New York to-morrow, closing her engagement at Shea's, Toronto, to-night. Miss Whitford may appear in the eastern vaudeville houses, though considering several production offers.

A rumor Monday said Corse Payton had secured a lease on Keith and Proctor's Union Square theatre on Fourteenth street. Manager Buck was not at the theatre when a VARIETY representative called, but Assistant Manager Schreiber said that he had heard of the rumor, but claimed there was no truth in it.

Josie Brown of the B. A. Myers office has decided to take a rest and has gone to Lakewood, N. J. for several weeks. During her absence the other members of the office staff have elected her an honorary member of a lodge, upon returning, she will have to pass through the initiation, which may make her feel like taking another vacation.

John Lawson, who sails soon for England on the "Oceanic," will be tendered a farewell dinner at the Astor Hotel on Nov. 2, by Messrs. Hertz, Kurtley, Irman and other friends. He will return to America on Jan. 16 to produce "Humanity" and other pieces in the States. Next week Mr. Lawson will present a comedy sketch at the American, New York, in place of "The Monkey's Paw."

"Skigle" would be a marvel were he nearly as bright as his mother thinks he is. Still, between watching moving picture shows and reading about sports in the daily papers, "Skigle" has an idea he can wrestle with any proposition. So the other day when his teacher gave the class words to fit in sentences, "Skigle's" composition was to be around "symmetry" (meaning harmony). Had the teacher asked the boy to write something about an in-curve or a Pathe release, the kid would have been there. But "symmetry" is never found on the sporting page. Naturally "Skigle" imagined the teacher was mistaken. He took a chance and flopped so hard he doesn't even try to excuse himself. This is what the boy wrote: "A father passed the 'symmetry' where his son was buried."

STOCK COMPANY BLOWS.

Albany, N. Y., Oct. 20.

The John Grieves musical comedy stock company at the-Gaiety blew up last Saturday night. Some got their money; some got some of their money, and Mrs. Agnes Barry who manages the theatre promised others that salaries would be made good.

Mr. Grieves installed the company, playing the past six weeks. He is reported to have lost \$3,000 on the venture. Mr. Grieves may produce vaudeville sketches.

MISS WALSH SHIFTS WHEELS.

Next Sunday May Walsh joins "The Kentucky Belle" as principal soubret. She leaves "The Dainty Duchess" Saturday night, having secured a release, being dissatisfied with her part.

\$200 AMATEUR PRIZE.

There will be big amateur doings Nov. 30 when irrepressible talent will compete for a \$200 prize in Convention Hall. L. J. Hirsch is in charge.

"The Masquerade Girl" will start rehearsals Nov. 6, in Buffalo. The company will be under Mr. Hirsch.

"The Girl" is announced to appear in the European houses, after its American dates.

What connection there is between the amateur contest and the show hasn't been divulged.

La Maja, a Spanish dancer, who has a scenic production, is at Perth Amboy this week, placed by Bill Lykens.

MARGIE HILTON LEAVES SHOW.

Rosalie has replaced Margie Hilton.

Seattle, Oct. 20.

GRACE HAZARD.

It was storied this week that several of the traveling managers of burlesque organizations have been talking among themselves over petitioning the powers of the Wheels to draft a censor committee hereafter on different lines than have been followed in the past.

The story says the men who are talking the matter over have arrived at the point where they consider the censors should be a theatrical manager not in burlesque; a theatrical newspaper man, and someone thoroughly familiar with burlesque without having a financial interest in it.

Evansville, Ind., Oct. 20.

Ministers and laymen petitioned the board to stop the Rose Hill "English Folly" company from showing here Sunday night, but the board, after a strenuous meeting, decided to permit the presentation, providing that certain features were omitted. Police were stationed in the house, but had no complaint to make. Standing room was sold at both shows Sunday.

Philadelphia, Oct. 20.

Robinson accused Pawling and Smith of being in a combination to freeze him out, and ended his talk by taking the bull by the horns, demanding changes to suit himself. He declared Smith had not put on a show that would be a money maker, and that Pawling had failed to keep the members of the company in a proper state of discipline.

Tom Miner was called into the breach. The partners engaged him to revamp the show, offering to give him a portion of the stock. Miner agreed to this, it is said, and will assume charge immediately. Then Robinson demanded that his partners surrender a portion of their stock to Mr. Miner, thus putting the entire cost of revamping the show on the shoulders of Pawling and Smith. He stood firmly on this point, and finally carried it, his New York attorney drawing papers to this effect.

In the reorganization of the show, Sam Golden will join next week, taking the place of Bob Van Osten as principal comedian and doing a "single" in the ollo.

"CHINESE CAKEWALK" TOO MUCH.

When Royal Tracy introduced a "Chinese Cakewalk" into "Nerve," a sketch written by Victor H. Smalley, the actor smote the heart hard of the author.

author. Mr. Smalley will not explain what a "Chinese Cakewalk" is, but says further that there were other changes made in the manuscript that aggrieved the fond parent of the child of his brain, so much so that Tom H. Davis now has the lead in the playlet. Mr. Davis is connected with the Dan Casey Co.; so is Smalley.

Another of the vagaries of ill fortune or whatever it may be called (though Smalley calls it neither) came to the author's knowledge this week when he learned that the song "Good Morning, Judge," the song hit of "Judy Forgot," as sung by Marie Cahill in that Broadway theatre show, is exactly alike in title to a number placed with J. H. Remick & Co. by him four years ago. What makes the proposition more difficult is that the lyrics are not so far away either, according to Smalley, who has told Remick to go as far as he wants to in any question of suppression.

To further complicate the nice little intricacies of this delicate matter between authors, composers and producers, Smalley says he left the original script of the song with Silvio Hein for inspection, and that Hein held it for months. Mr. Hein, peculiarly as it may seem, is one of the authors of the selection Miss Cahill is making the hit with.

LONDON NOTES

VARIETY'S LONDON OFFICE

415 STRAND, W. C.

Mail for Americans and Europeans in Europe, if addressed care VARIETY as above will be promptly forwarded.

London, Oct. 12.

Taylor, Kranzman and White are being negotiated for by Will Collins for time on this side. With the enormous success of the Two Bobs in London, the agents over here think acts of this character should get along.

Barton and Ashley are fixing up a tour of Australia through the Wileland agency.

Lester left the bill at the London Hippodrome last week on account of an objection to one of his stories. As the ventriloquist could not do his routine without the story he will wait until the story is rewritten before returning.

The Hippodrome, Blackpool, will become a big one next year, and strong opposition to the Palace, which now offers the large attractions in Blackpool, one of the largest summer resorts in England.

"The Balloon Girl" (Denarber) who was to have opened last week at the Palace, while making a flight this Sunday, arranged by the publicity department of the theatre, met with almost a serious accident when something went wrong with the mechanism of the balloon. A fall was the result. Two men were in the balloon with the girl when it happened. They were slightly injured. It is said Denarber will be able to appear Oct. 17.

The Balalaika Orchestra was sent to the Hippodrome, Manchester, last week as an experiment for the Provinces. The report states that the first night's business was fair, but after the orchestra proved an enormous draw. The Russians will probably remain in the country for some little time yet. The band is held over in Manchester this week.

"Spirit Painting," an illusion, will in all probability be seen on the Orpheum Tour next season.

The Marinelli office is in receipt of 110 letters from Provincial managers outside the Stoll tour with offers for the appearance in their respective theatres of Sarah Bernhardt. The managers are aware of the huge salary.

Nat Willis has received an offer from Oscar Hammerstein to appear in comic opera in the States next season.

"General" Ed. Lavine, the juggler, (at the Palace) has pulled rather a funny one in the way of booking himself. The General has played but one week in the east in America. Now, after appearing at the Palace, the juggler has received offers from both factions for his services in New York.

A. J. Lambert, well known to the vaudeville profession and formerly connected with the London office of the New York American, is in the publicity department of Earl's Court, the exhibition park.

Joe Coyne, the musical comedy fellow, will leave "The Dollar Princess" this week to open in George Edwards "Quaker Girl," a new musical piece. Coyne says that after the run of the new piece he would be through with all contracts and as he has been offered dates from Mr. Stoll for vaudeville, might then accept, providing a proper vehicle can be written for him.

Middleton and Spellmeyer, who have played in London twenty-two weeks during this season and last, started their first tour of the Provinces this week, on the Barrasford-De Frece time.

George Graves, now at the Palace, London, has received an offer to play in the States in a Klaw & Erlanger piece called "Satyr." The comedian refuses owing to engagements over here. The offer was for next February.

King Manuel, the dethroned monarch of Portugal, had not received an offer from any vaudeville agent in London up to Saturday. But Paul Murray is in town now after a few days in the Provinces. He has been seen talking German to several mysterious looking people. Did you ever hear Paul speak German?

Martin Harvey when opening at the Palladium around Christmas time will have a production called "Lovely Lucerne," which will employ about 200 people.

Sydney Hyman announces the following as sailing for South Africa Oct. 8 to play the Empire, Johannesburg: La Pla, Gertrude Gebest, Keen and Waller.

Julia Rooney, of the Rooney Sisters, left on the Lusitania. Before going she announced her engagement to one Count Ferdinand Ossich. The Count is not of the show business.

NEW THINGS AT OXFORD.

The new Oxford, Brooklyn, does not carry insurance, and there's a reason. Two tanks, one a gravity with a capacity of 50,000 gallons of water, and the other, a sprinkler with the same capacity, are always ready for use.

A peculiar thing about the Oxford is that the moving pictures are thrown on the rear wall, avoiding all waving of a curtain. The front curtain is rung down to set the stage for the next act. The stage is twelve feet deep.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, Oct. 11.

The Folies Bergere program for October is infinitely better than the preceding one. With the exception of the ballet "Les Alles," in which the same people remain in their respective roles, the entire show is new. The bill-topper is George All, who appears in "Bob and His Dog," assisted by little Yvonne Willem, a talented child. It is "Buster Brown" with "Tige," but affords an opportunity for All to prove he is at present the best dog imitator on the stage. I like him better than poor Charles Laurie in this role. The MacBanns give excellent club juggling, with quite a novelty to close. The stage is darkened and an immense illuminated glass hen enters laying large electric globes, with which the two brothers juggle instead of clubs. The effect is excellent. The Three Athletas have an artistic "Olympique" number. The girls are pretty, strong and taking, and leave a good impression. Humpsti Bumsti take well, but are too much of a copy of Rice and Prevost to suit me. But for this reason they are no doubt much cheaper. The Four Perez, equilibrists on ladders, have some new tricks which please. Paulton and Dolley earn applause as trick cyclists. The Balsamos Trio are amusing on the horizontal bars. Manager Bannel has a fine show.

At the Alhambra also an excellent show—indeed it is too crowded, with the result that Troba, strong juggling, and Francis Gerard, athletic games, having somewhat similar business, are playing on alternate nights. Servius Le Roy (who has opened a store in London), Talma and Bosco cause much wonderment by their transmigrations. Payen, the electric doll, has some clever balancing feats. Henry Helme, III, was replaced by another French singer, Jean Flor, also appearing at the Ba-Ta-Clan. Silbon's Cats, Selbini Troupe, cyclists, Kelly and Agnes, and Garcia, shadowgraphy, take well. Valdetta in luminous dances (last year at the Casino de Paris), Schillinsky Bros., acrobats, Les Rous-sianoff Troupe, Russian dancers (national style), Jules Moy, local chansonier in some very old numbers, and the Chinese troupe, Chung-Hi.

Lisbon possesses one of the finest circus buildings in Europe, where large vaudeville acts are engaged. It is generally known as the Coliseum, though the correct name is Colyseu dos Recreios, of which Antonio Santos is manager. He was in Paris a fortnight ago booking acts.

In all the French theatres we have an accessory called "Ouvreuses." These are the women, invariably of a certain age, who show you the seat the man at the desk has deigned to indicate on a scrap of waste paper, and who in the middle of a tragic scene come round for an unearned gratuity. They are, as a matter of fact, encour-

aged to thus beg from the audience, for they pay the manager of the theatres from 1 fr. to 3 frs. per performance for this right. At the Chatelet, the Casino de Paris, Varietes, Bouffes Parisiens and almost all theatres in Paris, they are particularly aggressive. At the Marigny are male attendants, but just as bad. These "ouvreuses" (so called no doubt because they open the door to your stall) wish to be like the rest of trades and have their own syndicate. This they intend to form shortly, and at a preliminary meeting held this week the regulations were drawn up. They demand a wage, and the suppression of the begging system. There are strikes which I am glad to see. One is the French match, and now I favor a long strike of the "ouvreuses." May it be more constant than that of the match.

Jane Hading, at the London Hippodrome, will appear in the second act of "La Femme X," in which she made a great success at the Porte St. Martin theatre here last year. She will then return to Paris to create "Le Feu du Volsin," after which (in February) she goes to New York for an extended vaudeville tour, with the same scene as given in London, but translated into English.

The controversy over the management of the Moulin Rouge will shortly be settled, I hear, without taking the squabble into court. Paul Ruez is to receive a sum of money from Maxime Zucco, the president of the company, as an indemnity for his dismissal as manager. M. Huet and Jean Fabert, both formerly connected with Ruez at the Parisiana, remain as administrator and manager respectively.

Everybody is allowed to change his mind, and this Napoleon recognized when he drafted on the battle field at Moscow the regulations for the Theatre de la Comedie Francaise. The actor, Le Bargy, gave in his resignation in April last as societaire of the house of Moliere. To be effective such resignations must be renewed at the end of six months. The time has now elapsed without Le Bargy confirming his previous intention. He, therefore, remains as a member of the troupe. This is intentional, it appears, in order that he may create two important plays this winter, after which he will again tender his preliminary notice of resignation. Napoleon was a great general, and events have since shown that he was an admirable theatrical administrator, knowing theatrical people better than many managers. As a matter of fact, he was an intimate friend of Thalma, and in his younger days as a poor lieutenant he often visited the theatre with free tickets given him by that famous actor. History records that in later life he had a propensity for actresses.

OHIO FOR NEW YORKERS.

Youngstown, Oct. 20.

Felber & Shea, the New York theatrical managers, have taken a lease on the Park, securing it from "The Ohio Circuit," through Cohan & Harris of New York.

Commencing Nov. 8 Felber & Shea will place their own vaudeville programs at the Park. There will be six acts at 10-20-30. At present the vaudeville there is under the direction of the Nixon-Nirdlinger concern of Philadelphia, and the admission scale runs to seventy-five cents.

The same date the same firm comes into possession of the Colonial, Akron, secured likewise. A similar policy will be installed there. Excepting a small picture house in each city, there is no opposition in either town.

It is understood here that Felber & Shea are negotiating for four more theatres in as many cities in this section.

At the offices of Felber & Shea, the above report was confirmed this week. M. A. Shea stated the houses expected could not be given out at this time, but that they would make a connecting link for routing between the present Felber & Shea Circuit in the east and the new territory.

A SMALL TIME BOUT.

Those who are interested in prize fighting in and about New York missed a very interesting bout that lasted only one round and which was pulled off on the third floor of the Knickerbocker Theatre building last Sunday, both of the contestants were "members of this club," to wit: Eddie Small of the Sheedy agency, and Joe Meyers, the booking agent.

Those who were on the scene say that after the conclusion of the bout it was discovered that Small, who is the smaller of the two, had given a very good account of himself, for Meyers bore the scars of conflict in the form of a decoration over his right lamp where the smaller Small had landed a big right swing. The latter did not by any means leave the battlefield unscathed, for according to reports, he also carried a decorated optic for several days.

The trouble originated through Meyers withdrawing acts he had booked with the Sheedy office. It was in attempting to learn the reasons for the wholesale cancellations that Small became involved in the hostilities.

CENSOR COMMITTEE ASKED FOR.

Alderman Becker at a meeting of the Board of Aldermen, Tuesday, introduced a resolution calling for the appointment by the Mayor of a committee of twenty-five to consider "all places of public amusement, dramas, plays, exhibitions, shows and entertainments."

The committee, according to the resolution, is to remain in office four years and to have the power to prohibit any performance considered immoral or improper. The resolution also provides that any manager offering such a performance is liable to a fine of \$100. The resolution was referred to the Committee on Laws and Legislation.

THE SCRAP AT ERIE.

Erie, Pa., Oct. 20.

The opening of the Park with a United Booking Office show booked by the Family Department of that agency has affected the attendance at both the Alpha and Colonial. The latter is booked by Gus Sun. The Loew Circuit looks after the Alpha.

Two reels of pictures which formerly filled in the program at the Alpha have been taken out. The vacancy has been filled by one act. The Alpha bill this week costs about \$800. The Colonial program holds to the same as before.

The Park opening, with a special attraction of drawing power, the other houses expected to be slightly harmed at the outset of the scrap.

The "small time" battle in Erie, Pa., between the Loew Circuit and the Family Department of the United Booking Offices is being watched by the New York vaudeville people in the belief that at Erie the United is making a stand to weaken the Loew booking department, through beating the Alpha there on bills.

Of late the Loew agency has gone out after general booking business, thereby competing with the United.

It is said that the Loew office believes that the Erie scrap is one against it rather than the theatre booked by it in the town, and for that reason may take part in the strengthening of the Alpha shows to oppose the rather large "small time" bills the Park (United) starts off with.

NEW PORT CHESTER HOUSE.

Thursday the New Port Chester theatre opened with a "pop" vaudeville show, booked by Phil Hunt. Pictures are also part of the entertainment, with prices at 10-20-30. There are three shows daily. The house is newly built, seating 1,200, with H. A. Smith, manager. Six acts are used.

FOUR ACTS ON ROOF.

Hammerstein's Roof with "pop" vaudeville opens tonight (Saturday.) Four acts and moving pictures will be the show. The usual "pop" prices prevail.

The entrance to the Roof has been placed at the nearest door of the downstairs lobby, towards 43rd street. This will cut off the main entrance to the Victoria theatre.

Aaron Kessler will have general charge of the upstairs show. The acts will be delivered twice weekly by the Family Department of the United Booking offices.

The opening program, besides containing ten reels of "Trust" pictures and illustrated songs, will have Anderson and Reynolds, Barrett and Dunn, Nellie and Willie Hynds, and The Mexican Singers. Prices for a ride in the elevator are 10-15-25. About three first run films may be shown daily.

NOW INSPECTING AGENCIES.

This week the License Bureau commenced regular bi-monthly inspection of all theatrical agencies licensed by the office. Books, forms and stationery are the objects of the inspectors' visits. The officials may go beyond that to render a thorough report.

EVIDENCE IN KEALEY CASE.

The second hearing in the case of the application for a booking agent's license by Edward F. Kealey was heard in the office of the Commissioner of Licenses, Herman A. Robinson, Wednesday morning. But two witnesses testified, when the hearing was further postponed until Oct. 25, at 10 o'clock.

The witnesses were Joe Wood for Kealey, and Marietta Poole, a singer and toe-dancer, who was brought to the hearing by Harry Deveau, of the Actors' Union. A dozen or more female witnesses were in the room for Mr. Kealey. The hearing was adjourned before any went on the stand.

Miss Poole stated she had visited Kealey in the office of the Sullivan-Considine Circuit last February, and that he was at that time connected with the Sullivan-Considine office, and that the office at that time was in the Holland Building, Broadway and Fortieth street. At the time the witness said she was looking for employment, and that Mr. Kealey made an improper proposal to her. The details of the proposal which Miss Poole gave before the Commissioner were revolting.

On cross examination Attorney Gus Rogers, who was acting in the interests of Mr. Kealey, confused the young woman. The result was that Miss Poole was not quite confident of the dates, but of the identification she was certain.

The testimony of Joe Wood was not very material. The only interesting point that was brought out in his testimony was that he was the "errand boy" in the New York Booking Office.

After Wood left the stand Mr. Deveau produced a copy of the record of Kealey while he was a member of the Police Department of the City of New York, which was certified by Commissioner Baker. The record showed that Kealey had been tried various times on different charges, that he had one time distinguished himself by saving a man's life at a fire, and that he was finally dismissed from the force after a trial in 1902.

Mr. Driscoll, of the Dennis F. O'Brien Office, was present representing the White Rats. He did not have any witnesses on hand, but presented a letter to the Commissioner from a female performer in vaudeville who stated that she had read of the Kealey hearing in VARIETY and that she wished to inform Mr. O'Brien of her experiences with Kealey. Mr. Driscoll obtained a summons for the artist from the Commissioner, and she will be one of the witnesses at the next hearing.

OPENING IN OTTAWA.

Ottawa, Can., Oct. 20.

The new Family here opens next Monday in opposition to the Bennett theatre. The house is one of the Marx-Brock chain and will be booked through the Loew office in New York. The prices of admission will be 10 to 25 cents.

Joseph Kalaski, a former henchman of the Bennett house, will be the manager.

PICTURE HOUSE STRIKE.

There is a theatre strike on the East Side, in which over 200 Hebrew vaudeville performers and motion picture operators are involved at present, with the result that seventeen small "pop" houses are practically closed.

The strike district extends over the area bounded by Fourteenth street on the north, Grand street on the south, and Third avenue to the East River. For several days past the strikers have been canvassing the district, making speeches on street corners and from the tail end of wagons informing the public of the reason of the lock-out.

The trouble originated through an expelled member of the Actor's International Union going to Washington, where he obtained a charter from the Knights of Labor, to organize a union in this city. During the past week he has been canvassing the managers of the smaller houses on the East Side, informing them he would be able to furnish attractions at a much cheaper rate than they were now paying and that he would give them two weeks' trial of his acts without payment.

Those members of Local No. 5, of the Actors' Union, who were playing the houses in question where Knights of Labor acts were to work on the bill this week went to Harry Deveau, who is the President of the Actors' International Union. Deveau informed them they were to tell the managers they might obtain acts from the Knights of Labor local, but that the Actors' Union turns would not work on the same bill with them. Several actors who refused to work were arrested on a charge of conspiracy. The hearing in their cases is on for to-day.

In the meantime the Central Federation of Labor, which held a meeting Monday night, gave the strikers the sanction of its organization. As a result of this the Motion Picture Operators' Union called their men out of the theatres Wednesday. The musicians also went out Thursday.

BIG HOUSE OPENING NOV. 21.

Philadelphia, Oct. 20.

The \$200,000 "small time" theatre now being constructed by F. Nixon-Nirdlinger at Market and 52d street will open Nov. 21, playing acts and pictures at 10-20-30.

REACHING CHICAGO TOGETHER.

Chicago, Oct. 20.

This old burg has been mighty proud of itself during the past week, for so many big guns of the vaudeville fortress have assembled here from day to day that it made the place look like a near-center of interest.

William Morris came in Friday. Gus Sun, John McCarthy and O. G. Murray, all of the Gus Sun Circuit, were here a few days. Jules Hurtig came on from New York to lend color to a report that musical comedy may be the policy at the north side house (on which they hold the lease) when alterations shall have been completed.

With all these dignitaries there was just room to squeeze in Pat Casey and M. E. McNulty who dropped in Saturday.

MAGNIFICENT "POP" HOUSE HAS A FLYING START IN BRONX

Compares With Any Theatre in the World. Seats 2,800 People and will Play "Pop" Vaudeville at 10-15-25 Cents Admission

The new National theatre at 149th street and Bergen Avenue in the Bronx was opened in a blaze of glory Monday night. Long before time for the curtain to rise on the opening act, fully 500 people were turned away unable to gain admission into the beautiful theatre, claimed to have cost an immense sum.

The National is typically metropolitan in every respect. A fortune has been judiciously expended on it. The house, which will be devoted to the Loew policy of popular-priced vaudeville, will rank with the big theatres of the world.

To show that his heart was in the right place, Mr. Loew not only had splendid opening bill, but had a big single entertainer, James J. Morton appear. Incidentally, the vast audience tendered Mr. Loew an ovation when he came on the stage as the orchestra struck up the familiar strains of "We Won't Go Home until Morning."

Mr. Loew said he deplored the fact that he wasn't an orator, but if he were he said he would not be able to show his appreciation of the reception accorded him on the opening. His reference to the Bronx populace as the coming people brought down the house. Mr. Loew briefly outlined the policy of the house. Cries for a speech from William T. Keogh, the owner of the site, were futile.

It was a big night in the Bronx. At least 3,000 people were on hand to feast on the beauty of the house. Nothing has been overlooked. The house inside and out is complete in every detail. One point worth while is that the dressing rooms have private baths and other up-to-date conveniences.

The National covers 132 feet of ground facing Bergen Avenue. It is 149 feet in depth. The architect was H. Craig Severance with Neville & Bagge, the associate architects. The whole front of the building is of Italian Renaissance, and is decidedly attractive and alluring in design and finish.

The decoration scheme is in gold and ivory and catches the eye the moment the auditorium is entered. The gold leaf used in the decorations cost \$7,000, not counting the labor to put it on. More than 10,000 incandescents illuminate the house. There are at least 200 globes in a huge sunburst suspended from the ceiling, hanging from the centre of an oval panel with a cloud effect as a background.

The plaster work on the ceiling cost \$32,000, \$4,000 worth of gold leaf being used to decorate it. The ornamental plastering was done artistically by H. W. Miller.

The house seats 2,800, the first floor seating 1,200, with twenty-two boxes available. The reception foyer on the second balcony is bound to become popular. It is large and roomy, handsomely appointed and has dressing and retiring rooms for the women on either side.

There are two balconies, the railings around each being of stone. The orchestra and much of the stage are of concrete. The stage equipment is new and adequate and there is not a bit of old scenery in the house. The outside lobby is neat, the ceiling being of stone.

Vaudeville and motion pictures will be offered by the management and the show will be continuous, running from 1 to 11:30 p. m. All matinee seats are 10 cents, while the evening prices will be 10-15-25. The bill will be changed on Mondays and Thursdays.

The boys and girls of the Bronx were on hand early and a cordon of police worked like Trojans in keeping the crowd in line during the rush for admission. Some were trampled upon but no one was seriously hurt. The crush was terrific. Bergen Avenue for several hours was simply a howling, good-natured mass, humanity being packed in front of the National like sardines in a box.

The opening bill, in addition to Morton and Carr, offered Elsa Ford, Searl Allen and Co., Carlyle Moore & Co., Clarence Sisters and Bro., Hill and Ackerman, Dotsen and Lucas and motion pictures.



LYRIC THEATRE, JOPLIN, MO.

Since Feb. 7, 1908, this theatre has been a representative house in the fast-growing LYRIC VAUDEVILLE CIRCUIT. It was opened on that date and was one of the units in the first group of theatres in the circuit which subsequently extended through all sections of the south and southwest, and which CHAS. E. HOOKINS is still further enlarging in that section. The JOPLIN LYRIC seats 1,400, plays five acts and gives two shows nightly, with a Sunday matinee. A ten-piece orchestra is a feature of the entertainment. CHARLES A. NAYLOR is manager, having been connected with the theatre since the opening.

LEVEY TAKES FIRM STEP.

San Francisco, Oct. 20.

Puerl Wilkerson, traveling representative of the Bert Levey Circuit, has returned from the road. As a result of his trip over the circuit the routing of acts hereafter will be changed, cutting off all bookings in Los Angeles. Wilkerson announces that hereafter managers booking through the Bert Levey Circuit will be required to sign a bonded booking agreement to play a certain number of acts weekly at a minimum figure, on play or pay contract with a non-closing clause. Formerly acts played the time in this vicinity and finished in Los Angeles. Managers there have been refusing to pay circuit salaries for acts, as they wanted to secure them at about half the figure asked by Levey.

Under the new booking arrangement acts will jump from San Francisco to Bakersfield, then Taft, Maricopa, Visalia, Coalingo, Fresno, Modesto, then Oakland and surrounding bay cities.

Acts wanting to go eastward through Texas and Arizona will first play San Francisco and vicinity, then Bakersfield, San Diego, San Bernardino, Needles, Kingman, Prescott, Jerome, Phoenix, Tucson, Globe and El Paso. This arrangement will be held to until managers in Los Angeles consent to sign the bonded agreement.

The policy adopted by Levey of booking acts straight through will no doubt increase the shortage of acts in this vicinity, which has been felt for some time past, and gives him a firmer hold upon the independent vaudeville in this territory, if not control of the situation.

PUTS ON 17 MORE.

Toronto, Oct. 20.

The Griffin Circuit has bought out the International Booking Office of Montreal. By the purchase the Griffin tour adds seventeen more "pop" houses in the Lower Provinces to its circuit.

William J. Kerngood was re-elected president of the Musical Union.

SH! BLONDELL TAKES A CHANCE.

Chicago, Oct. 20.

Adelaide Keim is playing the Bush Temple, where she for several seasons gained North Side popularity as leading woman with the Bush Temple stock. The house is regularly booked by the Western Vaudeville Association, but Miss Keim's engagement for this week was made on a William Morris contract.

For next week she is booked on the same kind of a contract at Sittner's, in spite of the protests of Manager Sittner that the Morris office could not furnish any acts for his house. This resolve and Sittner's avowal centered around Miss Keim originally. In brief, the Morris Office booked her at the Julian, a 10-20, two or three miles north of Sittner's. She proved so strong an attraction that Sittner wanted her to top his bill. When negotiating for her he also took on a few more feature acts which the Morris Office controlled.

Conderman, the Julian's manager, who books all of his acts through Morris, objected to Miss Keim playing on the North Side, so near to him, and in the shuffle a suit for conspiracy was started by Sittner against Morris, Conderman et al. This suit was patched up by Miss Keim being booked for the next week at Sittner's.

Her engagement at the Bush Temple this week brings Edward Blondell back to theatrical management. He and Norman Friedenwald are gambling on the week, paying Miss Keim's salary and taking sharing terms with Walter Shaver, manager of the house. The venture was decided upon very abruptly without any advance advertising.

Business started off moderately Monday night, but picked up considerably Tuesday evening. Shaver provides the regular vaudeville show to surround Miss Keim, booked as usual through the association.

GOOD SHOWS. NO OPPOSITION.

Chicago, Oct. 20.

When it became known that managers interested in the Western Vaudeville Association had formed a pool and leased the house on North avenue, originally opened as the Comedy, it was mooted that an opposition fight with Sittner's would result. The new house opened Monday night with a good bill, but not so far in advance of the average 10-20 programs that it might be considered a fighting frame-up. Sittner presented his usual good show.

The Comedy people think there is room for two well conducted theatres in that section. They say evenly good shows will be offered without any especial purpose of giving Sittner battle.

Hammerstein's orchestra is back to the original eleven, Willie having let the two French horns out when he discovered they were still there.

Mauricia Morichini replaced Adele Ritchie as the headliner on the Maryland, Baltimore, bill last week, Miss Ritchie retiring through illness.

THE WOMAN IN VARIETY

BY THE SKIRT

Laura Nelson Hall wore three ravishing gowns during the performance of "New York" at the Bijou theatre. The first, a blue velvet street costume, made in long empire lines was stunning. With this a large picture hat covered in shaded willow plumes was worn. A blue draped in brown ninon heavily banded was chosen for the second act. Her most elaborate dress was seen in the final act. In black embroidered in a rose design banded in gold, with a clinging sort of a cloak of jetted net it made a perfect costume.

Julian Eltinge picked up a big piece of press-work for himself in St. Louis last week. Mr. Eltinge walked into a woman's fashion place, and tried on several \$500 gowns. It created no end of talk, concluding with a half-page advertisement in one of the St. Louis dailies, with Mr. Eltinge's pictures as he appeared in several of the dresses.

Ila Grannon (Colonial) sings her three songs in the one frock. It is very dainty. The foundation is white covered in black chiffon, with a net robe embroidered in crystal and gold, covering all a knee sash of coral gives just enough color.

The first real legitimate burst of applause at the Colonial this season was drawn forth by little Ida Chadwick, Monday. Mrs. Chadwick looked sedately lovely in a black and jet gown.

Bothwell Browne (Hammerstein's) looks the typical English "show girl" in his opening number. A very tight black dress trimmed profusely in steel over which is worn a smoke-colored cloak lined in coral. A hat of black trimmed in smoke and color added to this stunning costume. A fencing costume, consisting of a very short black velvet skirt with red bloomers and a white sweater showed a figure any girl might envy. The "Cleopatra" number is admirably dressed. It consists of a pastel shade for the skirt, over which is draped a scarf of Egyptian silver.

The other day during an act with several chorus girls in it, the choristers appeared in a couple of numbers one short, after all had been in the opening ensemble. When an inquiry was made as to what had become of the other girl, the report came back from the stage manager she was taking care of her baby in the wings.

THE PRIZE "SOWERGUY."

Bridgeport, Conn., Oct. 20.

A "small time" incident happening here last week that takes the lead of all the Adam Sowerguy tales which are told about the smaller houses.

During the performance at the New York Picture and Vaudeville Theatre, two foreigners in the audience became involved in a hot debate whether the acts on the stage were alive or part of the moving pictures. A wager

of \$10 was entered. The discussion had aroused those in the vicinity. To permit the performance to continue and quell the noise the house manager had to lead the foreigners behind the scenes, where they pinched the performers to assure themselves of the winner of the bet. Then the show proceeded.

CLAIMS THE "MYSTERY."

Trouble almost hovers over the Arvi Mystery, now in its second week at the American, New York. The United Booking Offices has laid claim that the illusion is the property of one of its acts, "The Enchantment of Roses," which had a run of a couple of weeks at Keith's, Boston.

The Morris people set up that an illusion which was utilized as far back as 1840 in "Pepper's Ghost" could hardly be claimed as of the present date, setting forth further that Keller presented a similar idea in "The Blue Room." It is also alleged that there is no principle or mechanism involved which is patentable.

The United also notified the Morris office that "Scrooge" was an infringement of a copyrighted version of Dickens' "Christmas Carol." That caused the Morris office to attempt to learn who held the copyright on Mr. Dickens' works. They are still looking.

A WISH FORLORN.

Lily Lena is headlining the bill at Hammerstein's this week with a wish forlorn. Martin Beck was in the wish. It happened Sunday.

A new car Miss Lena lately purchased was being tried out on a country road near New York. Going along slowly, Miss Lena's chauffeur was nearing a turn when whiz! Beck and his automobile flew by.

The occupants of Miss Lena's car were talking it over when one espied a man lying in the road. He looked like an automobile accident. It was the road that Beck had just travelled.

While everybody was solicitous about "the poor man," the thoughts ran to having a "little something on Beck" and another return engagement over the Orpheum Circuit at a salary that would put Oakland out of business perhaps taking Des Moines and Sioux City along.

The chauffeur ran the car back slowly in order that Beck might be so far away he couldn't come back. Reaching the man in the road, one of the men jumped out and examined him to find if he were dead.

"Git out of here, you robber," yelled "the poor man" as he leaped to his feet "Can't you let a feller sleep?" and Beck had escaped again.

Moran and Quigley, dancers, have been placed by the New York Marinelli office to open at the Alhambra, Paris, Nov. 1 for the month.

Ward and Regina Sisters compose an act at Proctor's, Newark, this week, for the first time out. The girls were in "The Summer Widowers."

HERE'S BILLY GOULD

By William Gould.

Met a lot of vaudeville actors lately who used to be on the stage.

If I wanted a real funny make up for the stage I would borrow some of Tony Pearl's street clothes.

Oscar Lorraine will write a monolog for Fred Ward. Fred has a lot of good laughs—they are in his trunk.

Where are all the headliners hiding these days?

We haven't had a masked actor or actress in over a month.

Chris Brown wore a brown hat last Tuesday. (Advance stuff.)

It's fine to be honest but its painful. (I hope I get away with that one.)

Vaudeville was never in such a healthy state. Being that I say so makes it unanimous.

One good thing about a picture show is: If you don't like the show you can look at the pictures.

My old friend Nat C. Goodwin is mining his own business these days. (Another jab, Doc.)

If you want to see some good acts that have not reached New York yet wait for "The Code Book," sketch.

Al. H. Woods has submitted a three-act farce to Miss Suratt called "A Joy Ride." To start rehearsing Oct. 25.

Mary K. Hill is no relation to Marie Cahill.

Haven't seen John Patterson West, Roger Dolan or Patsy Doyle on Wall street lately.

Barring Mike Scott I am the leading humorist of this sheet. (I hear a low rumble in Boston.)

Played the Academy of Music last Sunday night. Packed house, great audience, good bill and the worst dressing room I have dressed in in twelve years. A barrel full of dirt in the corner, three chairs and one make-up place for five men to dress in. I hope Mr. Fox will fit it up decently for the acts that may play there in the future.

MORE MONEY FOR FUND.

Wilkes-Barre, Pa., Oct. 20.

Daniel L. Hart, city treasurer and custodian of the fund being raised for the defense of George L. Marion, the theatrical man, reports the following additional subscriptions:

John J. Fritz.....	\$1.00	Walter Percival..	1.00
Cash, Paterson,		Will Archer.....	1.00
N. J.	1.00	Eugene O'Rourke	1.00
"Fading Parade"		Thomas O'Neill..	1.00
Company	17.00	Edward O'Boyle.	1.00
Alice Dovey.....	1.00	Corney Bros.....	2.00
Ada Lewis.....	1.00	Clifton Steelsmith	
William Sweet-		and wife.....	2.00
nam.....	1.00		

Julian Eltinge will begin rehearsals in his new show, "Fascinating Widow" next Tuesday. The piece is by the authors of "Madame Sherry."

A SELF-MADE MANAGER TO HIS BOOKING AGENT

By J. A. MURPHY.

(Murphy and Willard.)

East Cranberry, O., Oct. 18.

Dear Mike:

There has been big changes here in the theater business since last time I wrote. You know that me and the feller in West Cranberry has been dickerin for some time about buyin a half interest of each other but we couldn't agree on the price because I thought that my place was worth twict as much as his. Well last week he came over here and said we could make out a paper which would state that he had bought half of my theater for a consideration of two dollars to me in hand paid and another paper showin that I had bought half of his for one dollar. I would be gettin twict as much for my place as he did and it wouldn't cost neither of us any money.

I thought it was a pretty good bargain so we fixed up the papers last Wednesday, but on Friday I'll be durned if he didn't sell his half of both places to Shep Wrenchy that is head feller of the Stadium. I aint been so mad in thirty years as I was when I heard about it. I got an ax handle at the hardware store and went lookin for that West Cranberry feller but he had gone to Bucyrus.

When I got back I met Shep Wrenchy and he told me how pleased he was to be a theater pardner with me and he had hired a sign painter to give my place a coat of yellor paint and put "Wrenchy and Sowerguy" over the door. I wouldn't be partners with Wrenchy if I never had no theater so that same afternoon I sold my half of both places to Nuenemann the butcher. Nuenemann dont like Wrenchy and he bought it for spite. I am kind of glad to get rid of the place after all for this town dont appreciate a first class theater man like me. I want you to look out for a place in New York for me that will do for a theater. I think a place on Broadway Street near that big newspaper office would do.

I would go as high as twenty dollars a month for a good place if it had rooms up stairs we could use for house keepin or I might buy a buildin right out for a couple of thousand dollars if it was in good shape. Dont forget to cancellate all the actors you have got hired ahead and if any of them makes a fuss about it tell them I am goin to have another theater and "they wont lose nothin by it."

Adam Sowerguy.

A STRING OF FOUR.

The Music Hall, Tarrytown, N. Y., is now booked by Shea & Shay. With the new Monticello, Jersey City, which opened last Monday, it will make four houses in the Shea & Shay string.

The new house is to play five acts, splitting with the Fourteenth Street. It has a seating capacity of 1,200. There will be three shows a day at "pop" prices.

"The Writing Dog," now in Paris, has had an offer of \$400 weekly for five weeks cabled to it. New York managers want the act.

THE CRIPPEN CASE

With the trial of Dr. Hawley Crippen for the murder of his wife now at hand in London, the world wide famous case is returned to New York by the presence here of John Nash.

Mr. Nash is primarily responsible for the unearthing of the crime and the solution of the disappearance of Belle Ellmore (Mrs. Dr. Crippen). She was a music hall artist, playing off and on in England last appearing in 1907. Though an American, Miss Ellmore never appeared at home as far as known. She married Crippen fifteen years ago.

Lil Hawthorne (Mrs. Nash) and Miss Ellmore were very friendly. The murdered woman was secretary to the Ladies' Music Hall Guild in England, of which Miss Hawthorne is a mem-



BELLE ELLMORE.

(MRS. DR. CRIPPEN)
The only photo of the murdered woman in existence. From a snapshot taken at the home of Paul Martinetti, near London.

ber. The two families, with Paul Martinetti and his wife, made a sextet of intimates who often visited one another.

Mr. Nash is in New York, with his wife. Miss Hawthorne is playing an American engagement on the sufferance of the London authorities. It is understood between Mr. Nash and Scotland Yard that if the testimony of the Nashes is required, they will depart by the next boat for England. Through the invaluable services rendered the English detective bureau and through which the arrest of Crippen was caused, the police will try to convict the dentist without interfering with Miss Hawthorne's theatrical engagements.

During the week Mr. Nash gave some hitherto unpublished facts which led to the discovery of the remains of the dentist's wife. The information laid by Mr. Nash with Scotland Yard was worked upon by the sleuths for three weeks before they were convinced Dr. Crippen had made away with his wife. This conclusion was reached when Crippen fled the country, taking with

him his paramour, Ethel Le Neave, attired in boy's clothes. The remainder is newspaper history.

The first suspicion that something was wrong in the reported death of Belle Ellmore struck Mr. Nash when Dr. Crippen sent a telegram to the Martinettis informing them of her death. Afterwards Crippen said she had died in Los Angeles. The Nashes, knowing Miss Ellmore so well, considered it most strange she should have left England without saying or writing anything to her friends.

It was last February when Crippen gave out the notice of his wife's death. In June Miss Hawthorne, accompanied by her husband, came to New York on a visit. While here Mr. Nash communicated with the police of Los Angeles. He was informed no death of a woman either as Belle Ellmore or Mrs. Crippen was recorded in that city.

On the return voyage, Mr. and Mrs. Nash discussed the many peculiar phases of the affair, and decided that upon arrival in London they would call upon the Doctor. This they did. While ostensibly sympathizing with him, they sought some definite information. During a conversation of thirty minutes or more, Dr. Crippen was evasive whenever the death of his wife was touched upon. He could not locate the name of the town in California where the death occurred; was not certain whether he had the death certificate, and although he said his wife had been cremated and that he had the ashes in his safe upstairs—could not recall the name of the crematory. When asked by Mr. Nash where his wife had sailed from for America, the Doctor first gave Cherbourg, and on a French liner. This Mr. Nash pointed out to him was improbable as the French liners did not make that port. Mr. Nash mentioning the lines which did. Pressed for the name of the steamer, Crippen could not remember. He then set the place of departure as Havre.

Upon leaving Dr. Crippen's house—where incidentally he had been admitted by the Le Neave woman, who previously to the wife's disappearance, had been a stenographer for Crippen in his dental shop—Mr. Nash called at Scotland Yard. The Inspector he wanted to see through knowing him personally was not in. Two days later he called again by appointment, met him and went thoroughly over the case up to that date. The Scotland Yard men were interested immediately.

For three weeks the detectives worked upon it, but could obtain no evidence which would warrant the arrest of Crippen. Mr. Nash kept after them constantly to take action. They replied it was impossible without something tangible to base the move upon. At last Mr. Nash insisted that if anything were to be learned, it must be found at the home of Crippen's further stating to the Inspector he believed the remains of the murdered woman were on the premises.

The Inspector and a Sergeant called

at the Crippen house, interviewed him and the Le Neave woman, concluding by asking Crippen to show them over the premises. Upon arriving in the cellar, the Inspector caught a glint of steel from a revolver in Crippen's hand. At that moment the Inspector was sounding the bricks in the floor.

Upon sight of the revolver, he called his assistant, and left the cellar, laughingly remarking there was no chance of anything wrong in the Crippen home. Upstairs again, he asked the dentist in order that the police need no longer bother themselves with the affair, to show him the dead woman's ashes. At this Crippen confessed his story so far had been a tissue of lies, but that his wife had in reality run away from him after a furious row.

The Inspector told Crippen not to leave town for three weeks and all would be well. Two days afterward the dentist and the woman ran away. The Wednesday following, the Inspector found the remains buried in the cellar. Quick lime had destroyed nearly all semblance to a body. The identification was made through Mrs. Martinetti, who recalled a scar upon Miss Ellmore's body left from an operation.

Mr. Nash says he believes Crippen will be convicted, as the evidence is conclusive. The Le Neave woman, first held with him for complicity in the murder, is now held as an accessory after the crime, due to her condition. She will be a mother shortly. The liaison between Crippen and the woman had been going on for three years, without any of Crippen's associates having been aware of it. Meantime he had been living with his wife, of whom his paramour was jealous, having expressed jealousy to her landlady. The landlady following the discovery of the wife's death delivered up a great many dresses and other things belonging to Mrs. Crippen, which had been given her by the Le Neave woman.

Miss Ellmore was killed by poison. At the preliminary hearing Paul Martinetti, after hearing a physician describe the action of the poison found in the body, said he recollected a night when he had had a drink at the Crippens' home, and suffered similar symptoms, though in a lighter form. The pain caused him to leave the party at once. The next morning Crippen called at their home to find out Paul's condition. Some of the proof to be offered against Crippen will be the purchase by him of five grains of this poison.

ROLLER SKATED 4,150 MILES.

San Francisco, Oct. 20.

Abe Livine and Max Body, two youngsters sixteen years old, who left New York May 9, have arrived here with a message to Mayor McCarthy from Mayor McBride, of Paterson, N. J.

The boys made the journey across the continent, a distance of 4,150 miles, in 107 days on two wheel rubber roller skates, winning a wager of \$2,000 a piece, which they will have to return to New York to claim.

The skaters are on their own resources here and endeavoring to break into vaudeville.

PAYING BIG SALARIES "NET."

Tales wafted to New York from London, say that Oswald Stoll, the English manager, is paying net salaries to some of his high priced stars. A "net" salary is one covering the entire amount agreed upon, with no commission from the act to the agent in the transactions. These "net" engagements are those generally when it is suggested to the agent to "go after" some celebrity, or the agent corrals the big feature, mentioning "commission" only to the manager taking the act.

The "net" arrangement was entered into by Stoll of late months with Rejane, and Bernhardt, both appearing in London. Rejane played in the Hippodrome at a weekly income of \$3,500. Bernhardt was at the Coliseum, London, and received \$4,000.

H. B. Marinelli is the agency through which both contracts passed. In each case the Stoll office paid Marinelli the commission of ten per cent. Bernhardt's cost to the Moss-Stoll circuit is therefore the net salary plus the commission, or \$4,400 weekly.

This high figure for vaudeville has never been exceeded. It will be, however, if Harry Lauder appears over here this season. Last season the Scotchman cost Morris \$4,300 each week. Some of this amount went to the English managers to release the comedian for the American tour.

The English managers are growing more avaricious each season on the bonus demanded for a release of their English contracts to acts wishing to appear in America. Within the past month an English act with an offer of American time, was asked \$400 by an English manager for each week released, though the act was under contract to the Englishman for a salary of forty pounds, or \$200 per week.

Some seasons ago the amount demanded for postponing engagements on the other side was almost nominal in comparison to the increased pay the English acts received here. Alice Lloyd, for instance, was only "held up" for \$50 weekly while in America, and has been paying that "fine" to English circuits for every week spent over here since arriving. She receives \$1,500 a week in America, many times the amount her English contracts call for. At the present market prices for English postponements, Miss Lloyd would be mulcted of a much larger sum.

The English people successful in the States are rapidly filling their old country contracts whenever opportunity offers. Often it is a sore spot where a big act in America must return to England to play a week for \$40 or \$50. It has happened to them all, Miss Lloyd, Lauder, Vesta Victoria and Arthur Prince. With Lauder it is said that when one of the "eight pound weeks" comes around, he sends the manager a doctor's certificate of his illness, laying off for that time.

The condition has been made through the custom in England of signing contracts for years ahead.

Jules Ruby wore a passionate necktie in the Long Acre Building Tuesday. Jules said he had selected it in the dark.

FILM CENSOR IN JAPAN.

Paris, Oct. 10.

When films are imported into Japan the censor inspects them before the importer is even allowed to pay the customs duty.

While this course is very fair, the officials often are extremely strict in the choice of subjects to be shown in public. Any picture in which kissing is seen is immediately suppressed. Any suspicion of ridicule on the powers that be is also banned.

Recently a consignment of films was refused entry because they contained a story in which a burglar got the better of the police.

In Ireland the contrary would be the case. Only during the past few days the audience in the Limerick Picture Palace hissed a film showing the boy scouts led by the Duke of Connaught, and caused such a rumpus that the picture had to be withdrawn. While another film representing different incidents in the life of the king, George V., was being shown, the people threw all kinds of missiles, tearing the screen to pieces.

This kind of manifestation in picture theatres against royalty occurs often in South America. Norman French relates that while in Buenos Aires, when the film of the funeral of King Edward VII. was being shown on the screen, the audience became so threatening the manager did not repeat it the following evening. On the other hand, the pictures of the Jeffries-Johnson encounter have been a tremendous success in Ireland.

SHOOED PICTURE MAN OFF.

When a motion picture man and his machine invaded the diamond where the Cubs and Athletics were to play the first world's championship game at Shibe Park, Philadelphia, Monday, Manager Frank Chance of the Chicago, ordered him off the field. American League officials endeavored to restrain Chance, but after a conference the picture man had to vacate.

On American League grounds, photographers are as welcome as flowers in May, but the National League has an ironclad ruling which bars the picture takers. The Essanay company will feature pictures of the big games just the same, having the right to prepare them for the exhibitors' market.

NO DIRECT CONNECTION.

Notwithstanding the reports going round that the newly-formed Solax moving picture company is backed and controlled by the Gaumont company, such is emphatically denied by the officers of the new company.

But it is admitted that Gaumont knowledge is responsible for the new company, but otherwise the association ends. The presiding spirit of the Solax organization is H. Blache. George A. Magle is business manager.

The Solax company is an independent organization out-and-out, being a member of the Motion Picture Sales Company. Its trade mark is a sun face, bearing the word "Solax."

The first release will be Oct. 21, entitled "A Child's Sacrifice." The second will be "The Sergeant's Daughter," Oct. 28.

VARIETY'S PICTURE REVIEWS

"THE CHUNCHO INDIANS" (Edison). This is a film of the educational series, and it is rather a pity that it is not of greater length. It shows the present mode of living of the Chuncho Tribe of Indians whose habitat is along that portion of the Amazon River that passes through Peru. It is an interesting subject. FRED.

"THE STOLEN FATHER" (Edison). This film tells—or rather half tells—a little dramatic story, the finish leaving the audience guessing. A young girl out of employment and moneyless finds an old man stricken with paralysis in the park. She takes him to her home and ministers to him. The money he has on his person goes toward paying the bills. She sees an "ad" in a paper for a missing man. Her patient answers the description. The son of the patient comes and claims the father. The legitimate ending would be to have the son fall in love with the girl and a happy ending, but this is not done. The end comes when an accounting is given by the girl of the monies spent. FRED.

"WERTHER" (Pathe). A dramatic story that holds the interest. The story is taken from that of the same title written by Goethe. The staging is more than adequate and the interpreters give a good performance. FRED.

"ON HER DOORSTEPS" (Vitagraph). Described as a society drama it is more of a comedy subject. A young woman and her fiancé have a quarrel. She turns the young man out. He camps on her doorstep in a rain storm from 10 P. M. until 3 A. M., until she relents. There are quite a number of good laughs. FRED.

"THE LEGACY" (Vitagraph). City life and the subsequent luxuries in a richly furnished home, bequeathed to two old country people on condition that they live in it, prove too much for the ruralites who make a bee line for their old home after one night's possession of the legacy. One sees some familiar ferry and city street life, the scenes being well photographed. The story is possible, but lacks pathos and humor. MARK.

"THE ROMANCE OF A NECKLACE" (Gaumont). Well acted among picturesque points in France with the photography in its favor. Benvenuto Cellini, the goldsmith is making a model for the Pope, but in the interim his love for Count Giacomo's daughter Olympia arouses the jealousy of the Pope's jeweler, who plans his death. Cellini's threat to destroy the "Persee" model if they touch him, saves the day. The story is well told. MARK.

"THE AVIATION CRAZE" (Pathe). An old invention jots down some figures and makes some crude outlines on a blackboard. He sleeps and the board becomes magnified. His chalk marks assume the proportions of all kinds of flying machines. One of the "Jumping Jack" figures is transported through the clouds, under water and every other way by various means neatly arranged by the illusionist. The picture is entertaining. MARK.

"THE BROKEN DOLL" (Biograph). A little girl's acting stands out prominently, but the ending is unpleasant. An Indian is murdered in a drunken street brawl and there is an uprising, the redmen going on the war-path. They kill and burn, but a little Indian miss, thankful for a doll given her by friendly whites, sounds the alarm. The Indians are driven back, but a stray bullet strikes the girl, who "tipped" the whites off about the attack. She manages to get back where her broken doll is placed and dies a true little martyr. MARK.

"ONE ON MAX" (Pathe). A familiar Pathe figure endeavors to create laughter with some attempted comedy on roller skates. MARK.

"JINKS WANTS TO BE AN ACROBAT" (Pathe). The audience felt sorry for "Jinks." The Pathe people gave him a chance to do some funny falls, but he failed to do anything out of the usual Pathe routine. The usual "chase" causes no merriment. There was an occasional laugh. MARK.

"THE FOREMAN" (Selig). The foreman has an awful time. He starts out with the money for the ranch hands and loses it on the way. Two cowboys find it and stall the foreman about not having seen it. The foreman is jailed, but attacks his keeper and escapes. There is a long chase through the woods and swamps, but the foreman finally finds the money and effects the capture of the thieves. A ruse, in which the girl in the picture figures, is a plausible feature. The photography is good. MARK.

"THE PONY EXPRESS RIDER" (Essanay). A film with a wild west flavor. The camera effects are good. This is a love story and all that, but the highway robbery of the express rider is tame in its execution. The subject might have been "doped out" from a dime novel. MARK.

"AULD ROBIN GRAY" (Vitagraph). Excellently arranged, splendidly acted and finely photographed. The adaptation from the Scotch poem is well carried out. A girl's gra-

titude is the main theme. The clothes may not be typical of Scotland, but what is worn gives the desired impression. MARK.

"FORTY-FIVE MINUTES FROM BROADWAY" (Kalem). A commuter has a day of trials and tribulations. The film shows the truth of the old adage that "haste makes waste," and brings mild laughter. There is nothing Cohanesque about the film as the title implies. MARK.

"THE THREE FRIENDS" (Gaumont). An old cab driver, his horse and faithful dog are the principals in this film which tells a story of cruelty to animals and the friendship the dumb animals have for their aged master. The picture offers little entertainment, but gives the Humane Society for the prevention of Cruelty to Animals an inspiration. MARK.

"GRANDMOTHER'S PLOT" (Gaumont). This picture might have been also titled "The course of true love does not run smooth." The girl's grandfather throws upon her match with the husky young Scotch farmer, but motherly old "grandma" manages to help the bashful swain out. She hatches out an ordinary scheme, which works to a T. Photographically the quality is excellent. MARK.

"PHANTOM RIDE FROM AIX-LES-BAINS" (Gaumont). A short film which takes one through a picturesque part of France, the camera securing some winter scenes that are true to nature and pleasing to the eye. This picture will strike the tourists with delight. MARK.

"OUT FOR MISCHIEF" (Mellies). Too long for comfort or entertainment. The boy and girl, creators of mischief, do too much "stalling." What capers they do perform are not uproariously funny. There are a few laughs when a man who poses as an old maid matron, discards an artificial make-up. MARK.

"HANK AND LANK—UNINVITED GUESTS" (Essanay). An exciting fire department run and the subsequent drama of the two Essanay eccentrics as they are eating a meal prepared by the "Mutt" of the two in a house that has been vacated for the summer gives this Hank and Lank film the preference over the others of the series for laughing results. MARK.

"HIRING A GEM" (Essanay). An old idea is worked up to a laughable finish in which an office clerk, in female attire, is chased into the ocean by two policemen, who also enter the water. MARK.

"OUTWITTED" (Pathe). Bicycle play and a melodramatic theme. The girl, her lover and a rejected suitor are wheel riders, but the woman is forced to give the best exhibition of her bicycle ability when she carries a fat money belt to safety. There is a hand-to-hand encounter at the finish between the hero and the villain in which the former is returned the victor. While well photographed, there are several weak points. MARK.

"AROUND PEKIN" (Pathe). A 213-foot film showing realistic scenes near China's historic city. The picture could be twice as long and be more enjoyed. MARK.

PICTURES AT LAND SHOW.

Pittsburg, Oct. 20.

Moving pictures are playing a prominent part in the Big Land Show now being held at Pittsburg, and a number of excellent films are being used to describe the talks by the government lecturers on the various subjects pertaining to land development.

Edgar Strakosch, of Sacramento, Cal., received the award of \$100 offered by the Essanay Film Manufacturing Company for a new name for motion picture entertainment, "Photoplay" being accepted by the judges. Mr. Strakosch owns two moving picture houses in Sacramento. He conceived the name going home on a street car.

Leo Carrillo while playing in Syracuse last week, was walking down the main street after the football game between Syracuse University and Carlisle Indians, when a village rah rah slapped him on the back saying "We beat you old man." (Leo had been mistaken for an Indian.)

BILLS NEXT WEEK.

NEW YORK.

HAMMERSTEIN'S. Matthews and Meyers. Eddie Leonard and Mabel Russell. Matthews and Ashley. Henry Clive. Dolly Connolly. Blisset and Scott. Eldridge.

BRONX. Kato's Comedians. "The Governor's Son." Belle Baker. Hayes and Johnson. Fiddler and Shelton. Hawthorne and Burt. Bobby Pandur and Bro. Tally and Johnson.

COLONIAL. Russian Dancers. Burr McIntosh and Co. Stuart Barnes. Merrill and Otto. Bedini and Arthur. Zerthos' Dogs. (Others to fill).

GREENPOINT. Valerie Bergere & Co. Brice and King. Hymack. "The Gems." Jones and Deely. Charles Ahearn Troupe. (Others to fill).

ALHAMBRA. "Song Review." White & Stuart. Lili Hawthorne. Sebastian Merrill Co. The Uessmans. Royal Coltriss. Primrose Four. Cook and Stevens.

AMERICAN. Julian Ellinge. Grace Hazard. Geo. Newburn. John Lawson and Co. Jack Ark. Kennedy and Rooney. Irwin and Herzog. Conway and Leland. Le Belle Nello. (Two to fill).

ORPHEUM. Moore and Littlefield. Chip and Marble. Three Leightons. Belleclair Bros. Hedges Bros. and Jacobson. Elda Morris. Harry Breen.

FULTON. "The Barnyard Romeo." Marie Lo's Pictures. (Two to fill).

ST. LOUIS.

PRINCESS. Pauline. Cromwells. Roy Harding. Delaur Trio. W. E. Whittle. La Freye. Maxime and Bobby.

Frederick Allen and Co. McDonald, Crawford and Montrose. Sid Baxter and Co. Cross and Jonesph-ine. Demore and Darrell Joe Jackson. (Two to fill).

OMAHA.

ORPHEUM. Edwards Davis. Taylor, Kramzman & White. Sonaroff and Sonia. Harry Atkinson. Four Cliftons. Forbes and Bowman.

AMERICAN. "Pullman Porter Maids." Diamond Comedy Four. Joe Bannister. Raymond and Hall. Will Van Allen. (Two to fill).

CINCINNATI.

ORPHEUM. Eva Tanguay. Lottie Williams and Co. Flying Banvards. Percy Wynn. Schindboys and Girls. Clement De Leon. Boynton and Burke. Bowman Bros.

AMERICAN. "Scroogs." Ross and Bowen. Charles Vance. "Watermelon Girls." (Local "Tank" Act). Clivette. Murphy and Francis. (Two to fill).

CHICAGO.

MAJESTIC. Russian Ballet. Lee Lloyd. Cressy and Dayne. Chas. B. Lawler and Daughters. Melville and Higgins. Mrs. and Mrs. Jack McGree. Ernest Panizer and Co. Marie Fenton. Reed Bros. Provot.

AMERICAN. Russian Dancers. "Futurity Winner." Wilfred Clarke and Co. Kirksmith Sisters. Miss Curlette. Lafayette's Dogs. Johnson Clarke. Nell McKinley. Paul Gordon. (Two to fill).

NEW ORLEANS.

AMERICAN. Geo. Primrose and Co. Wish Wynne. Chilos. Heros. Caine and Odom. Eddie Foley.

ORPHEUM. Cycling Auroras Brown, Harris and Brown. Sydney Shields & Co. Hanlon Bros. Hugh Lloyd. Fred Watson. Bert and Lottie Walton. (Two to fill).

MONTAGU BACK WITH PATHE.

The effort of a Variety representative to secure an interview with J. A. Berst, general manager of the Pathe office here, regarding his proposed resignation, brought to light the fact that E. H. Montagu, of the Quick Service offices, formerly with the Pathe company, is again in its employ, having charge of the publicity department.

Mr. Montagu was formerly manager of the Chicago office, but severed his connections with the Windy City office and came to New York ostensibly to open his advertising office on Twenty-third street. Among his clients is the Pathe company.

REPORT UNCONFIRMED.

Denver, Oct. 20.

A report has been current during the past week that H. H. Tammen, one of the principal stockholders in the Sells-Floto show, had met the Ringlings recently in Texas, and that he had made an arrangement whereby he would buy from them the Forepaugh-Sells show, and that that organization would travel under his colors next season.

Mr. Tammen states that while it was true he was with all three Ringlings (John, Otto and Al) in Austin and Decatur, Texas, he would not admit the truth of the rumor, saying he was not at liberty to divulge any of the conversations that took place.

Mr. Tammen says Sells-Floto will send out a 50-car show next season.

\$400 FOR GUILTY PLEA.

Russellville, Ala., Oct. 20.

Kiedeman Bros.' Great American Shows were fined \$400 when they showed here for running a gambling apparatus, the manager, a man named Sells and another member of the company being arrested and lodged in jail. The men later appeared before Mayor W. S. Douglas and pleaded guilty to the charge. They also paid \$25 for the license fee.

ARRESTED BY LASSO.

San Francisco, Oct. 20.

Louis Kudis, giving his occupation as a waiter, was arrested in a spectacular manner near the entrance of the "Two Bills" show last week, the arresting party being "Texas Jack," a cowboy with the show.

Kudis was accused of almost causing a stampede among the horses by throwing an acidic liquid upon the animals, which for a time endangered the spectators. A panic was only averted by strenuous efforts on the part of the showman. Kudis was observed to leave the grounds and was followed whereupon he started to run, being brought down by the lasso of "Texas Jack," who turned him over to the authorities. He was later released upon bail.

A damage suit for \$2,500 was filed Oct. 6 in Redding, Cal., by Mrs. Augusta Dorn against the Buffalo Bill show. She claims to have sustained painful and serious injuries Sept. 26 by being tossed on the horns of one of the show's buffaloes.

Mrs. Dorn was running a street-side lunch counter when the herd stampeded as it passed her place. The only weapon she possessed was a cup of coffee, which she threw at the animal's head.

CIRCUS DRIVER LOSES ARM.

Nashville, Oct. 20.

John Calain, aged 40 years, a wagon driver with the Ringling Bros.' circus, who had his left arm badly crushed under the wheels of one of the ten-horse wagons Oct. 4, had to have the member amputated to save his life. He is recovering slowly at the Tennessee hospital. Calain worked all day after the accident with his arm in a sling.

Sam Felder, car manager with the Buffalo Bill and Pawnee Bill shows, arrived in New York last week, having finished his season.

CIRCUS

SOUTH STORM-SWEPT.

Circus business in the South has not been good for sometime, but the condition has become more severe through the terrific storm and hurricane of the past week, which swept the east and west coasts in the South.

The circus that may have felt the effects of the gale more than any of the other tented enterprise now playing that section of the country was the John Robinson Shows, which exhibited at Camden, S. C., Oct. 17, and was due at Cheraw the 19th. According to Associated Press dispatches, South Carolina was in the path of the storm, and the damage reports were heavy.

Anxiety was felt in New York for the other circuses traveling the cotton belt, as all of the coast States were storm-swept.

At the time of the hurricane, the Hagenbeck-Wallace show was in Alabama, Miller Bros. "101 Ranch" in Mississippi with the Gentry Bros., Sells-Floto and Forepaugh-Sells shows in Texan territory. Barnum-Bailey was outside the range, in Oklahoma.

VETERAN CLOWN DYING.

Cincinnati, Oct. 20.

John Lowlow, aged 67 years, a clown with the John Robinson circus for many years, is critically ill at his home here with an abscess on his knee. There is little hope for his recovery.

Fred C. Iseli, who has been down town ticket agent for the Forepaugh-Sells Show, is now assistant treasurer, having succeeded Mark Patterson, who has quit the road.

CIRCUS FOR HONOLULU.

From a report in New York it is the intention of Toby Slegrist and Eddie Silbon (Silbon-Slegrist Troupe) to organize a circus from the performers at present with the Barnum-Bailey show.

At the conclusion of the Big Show's tented season, the aggregation will leave San Francisco for Honolulu, remaining there while the going is good.

ONE LICENSE FEE ONLY.

Corsicana, Tex., Oct. 20.

A decision handed down here by the courts regarding the two-shows-a-day license question, which has been fought by the Ringlings, was in favor of the circus men. The bench decided that the payment of one license only was necessary when a continuous performance is given, although an intermission takes place between fourthirty and seven P. M., without return checks.

FLED IN WIFE'S AUTO.

Kansas City, Oct. 20.

Local papers are playing up stories about the alleged separation of the divorced wife of Peter Sells, the circus man, and George Edwards, a Kansas City bartender, whom she married in 1905, the same year she was granted her divorce from Mr. Sells. The stories are to the effect that Edwards became enamored of another woman. When his wife learned of his feelings toward her, she told him to pack up and leave. It is claimed that Edwards left, but went whizzing away in his wife's \$3,000 automobile.

When the Sells divorce case was settled the wife was granted \$75,000 alimony.

ELEPHANT KILLS TRAINER.

Robert S. Shields, an animal trainer, was killed by "Queen," a huge African elephant, in Jersey City, Wednesday. The animal has been with the Frank L. Robbins show for four years.

Shields went to feed the elephant during the absence of the regular trainer. On his approach, she wrapped her trunk around him and broke every bone in the man's body. The accident happened at the Robbins' winter quarters.

COXEY HANDLING BIG JOB.

A big job of superintending all of the press work of the William A. Brady's theatrical attractions and interests has been given to Willard D. Coxe. Mr. Coxe is now the Brady general press representative.

DEGNON MAY TRANSFER.

Geo. Degnon, the advance man, may transfer his allegiance next season, going with Eddie Arlington and the "101 Ranch" as general agent.

It is said Mr. Arlington will remain behind with the show more next summer than he has done in previous seasons.

SELLS-FLOTO SUED.

Austin, Tex., Oct. 20.

Claiming that the Sells-Floto circus people contracted to use a certain portion of his land for exhibition purposes and that an order given him on the treasurer of the show for \$100 and twenty-five admission tickets was not honored when presented at the ticket wagon because the land was not used, L. W. Costley, of this city, has brought action for \$115 and levied on certain of the circus property.

The circus people promptly replevined the property, giving a bond to cover any judgment that might be awarded the plaintiff when the case was tried. The circus management claims the order was void if the land was not used.

BOSTON OFFICE FOR SHEEDY.

The early part of the week the Sheedy agency had the opening of the Boston branch office and the placing of the attractions for two new houses, Majestic, Schenectady, N. Y., and Pastime, Ansonia, Conn., on its hands.

The Boston office, which is on Washington street, will be in charge of Charles Cook, formerly manager of the Sheedy house in Fall River, he being replaced there by Walter Biglow, who took charge last Monday.

The Majestic, Schenectady, played Western Wheel Burlesque last season. In September it reopened under the management of Counihan & Shannon with Stair & Havlin legitimate bookings. Monday a change of policy to vaudeville and pictures occurred.

Albert ("Daisy") Hodgini has been released from Mercy Hospital, Marshalltown, Ia., where he was taken when the Ringling show played the town, suffering from an attack of typhoid fever. His wife has been with him during his illness.

Martin Lehman, manager of the Orpheum, Kansas City, after a stay of a few days in the city left New York for home Tuesday.



SKIGIE'S LATEST PHOTOGRAPH.
Now Approaching His Twelfth Year.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance In or Around
New York

Matthewson and Meyers, Hammerstein's.

Burr McIntosh and Co., Colonial.

Zerthos' Dogs, Colonial.

"The Governor's Son," Bronx.

John Lawson and Co. (New Act), American.

Jack Arc, American.

Belle Baker, Bronx.

Tally and Johnson, Bronx.

Elida Moris, Orpheum.

"The Gems," Greenpoint.

Frank Ellison and Co. (2).

"My Lady Betty" (Romantic).

16 Mins.; Four (Parlor).

Fifth Avenue.

"My Lady Betty" is a pretty enough little playlet of the swash-buckling period of the 18th Century but, one that will not do just now for vaudeville. The day has passed when the public would accept this form of entertainment, and with it has also gone Henrietta Crossman, the foremost delineator of the style of role which is attempted in this sketch by Nellie Stevens. She is pretty enough as Lady Betty, but when essaying silken knickerbockers and sword of Captain Montague, Miss Stevens does not fill the bill. The sketch is a little weak in comedy, highly essential in this case. If Miss Stevens could qualify in this particular, the act would be helped out materially. As Sir Geoffrey Warrender, Frank Ellison gave as finished a performance as could be desired. William Midgley, the third member of the cast, was a little stagey at times, but otherwise carried his role well. With the dual role of Lady Betty and Capt. Montague used to work up comedy, the act will pass much better.

Fred.

Granville and Mack.

Character Singing Sketch.

13 Mins.; Two (Exterior).

Empire, Chicago.

Minnie Granville and Eddie Mack, principals with "the Cherry Blossoms" have developed an excellent act, presented as a number in the show's olio. The Italian character drawing by Mack is one of surpassing excellence. He has not exaggerated in either costume or dialect; makes his "wop" a man of humor and intelligence, in contrast to the general run of this sort of character now being shown. Miss Granville makes up excellently, looks the part of a cleanly Italian girl, but constantly neglects her dialect. She could easily remedy this defect by paying closer attention. The act introduces a hurdy-gurdy, the singers drawing it onto the stage when they enter and taking it with them when they depart. For one of their songs Mack plays the barrel-organ to accompany Miss Granville, both using the orchestra for a second number which takes them off. There is an excellent line of comedy talk between songs, Miss Granville "feeding" for Mack's good results. The act would make a fine vaudeville interlude.

Wall.

Frank Keenan and Co. (4).

"The Oath" (Dramatic)

32 Mins.; Four (Special Set).

Fifth Avenue.

Seldom, if ever before, has there been a dramatic playlet produced in vaudeville to take the public by storm so completely as did "The Oath," presented at the Fifth Avenue Monday by Frank Keenan and his company of players. Albee, Weber & Evans, are the sponsors for the piece and the production. It is a dramatic story of life in Ireland of to-day, written by Seumas MacManus and adopted by Mr. Keenan. From a scenic standpoint it is quite Belascoesque. Mr. Keenan is supported by John Carmody, Chas. Malles, Chas. Gerard and John O'Brien, all finished actors. The work of Messrs. Malles and Carmody stands out particularly. The plot tells of a father's love for an only son, the only survivors of the family. Forty-two years before the boy's grandfather was killed in a riot which was the result of the celebration of Orangeman's Day, the 12th of July. By a coincidence, this is also the birthday of the youth. After the day's toil is ended he makes known to his father his intention of going into the town to watch the aftermath of the day's festivities. The father begs the boy not to go and recites the story of the tragic ending of his father's life on the same date over two score of years ago. The boy calms the elder's fears and goes forth. The old man falls asleep and dreams of the tragedy that is being enacted in the town several miles away. He awakes and when he realizes that it has only been a dream his joy is almost pathetic. As he finishes lighting the candles a stranger comes crashing through the door, begging the old man to protect him as the police are on his trail. He is hidden in a secret chamber under the main living room. The police arrive and accuse the old man of harboring the fugitive, who is a murderer. The old man asks the constable who the murdered one was, and is informed it was his own son. He collapses for a moment and then recovering takes an oath that he will never look upon the picture of his dead wife again until the boy's death has been repaid in blood. The officers leave. The murderer is summoned from the cellar. He thanks the old man and offers to do anything to repay the service done him. The father, gun in hand, tells of the debt that there is, the power of taking has been in the hands of the stranger, but to return is in the hands of the Almighty only. The stranger falls on his knees and offers his life to repay the crime. At this the father holds his fire and says that those Higher have taken vengeance from him. The close of the act finds the stricken father alone with his grief, bowed over a table with the Rosary. Mr. Keenan's portrayal of the role will be long remembered after the sketch has passed away, which will be many a long day off. The playlet grips from the very opening, and the dramatic interest is so intense throughout it holds to the last moment. Monday evening the act received thirteen curtain calls and the star was forced to make a speech.

Fred

Maria Baldina, Theodor Kosloff.

and Co.

Russian Dances.

47 Mins.; Full Stage (Special Set).

Colonial.

Lacking in numbers and in personnel, M. Kosloff is trying to put over at the Colonial the same act which he produced during the spring at the Coliseum, London. The result here is not highly satisfactory. The same mistake which was made in the London hall is repeated at the Colonial. The ballet, generally conceded to be pretty and artistic and quite as generally voted slow and tiresome for a vaudeville audience, is still in view. With this much learned in London some one who had the showing of the act on this side in hand, should have known that an American audience would be even less patient than a London one. The ballet itself is not as well produced, as it was in London, and it is not as well done, for it lacks the dancing of Karsavina, the star of the London troupe, to whom Baldina played a good second over there in both the ballet and the dances. Baldina is not strong enough to head a troupe of dancers, at least that is the impression after one has seen Pavlova, Karsavina, Probajenski, Schollah and one or two others. The ballet at the Colonial runs seventeen minutes. There is very little dancing, most of the time being consumed with vague pantomiming and heavy music. Kosloff does much of the pantomiming, playing the single male role, which he played also in the London production. Following the ballet a series of dances have been arranged. It was this portion which saved the act at the Coliseum. This group has not the numbers to put the stuff over. In the London company there were six or eight men carried besides the principals, and the coryphees who did what might be called eccentric dances put a life into them that fairly sent a thrill through the house. This most important feature has been entirely overlooked in bringing the act to America and it is just exactly what the act needs. Life and ginger the act lacks entirely. The one live bit that called forth applause was a grotesque peasant dance performed by M. Pirnikoff. It was well done, but the London company did the same thing with six men behind the two principals, which makes Pirnikoff's efforts look very tame. Mile. Mendez and Alexis Kosloff also gained recognition with a lively number, away from toe dancing. "L'Auromn Bacchanalia" the dance with which Pavlova and Mordkin made a sensation at the Palace, London, also fared very well, done rather indifferently by Mile. Kavatinova and Alexis Kosloff. Mile. Kavatinova is a sweet looking girl whose pretty girlishness was probably accountable for some of the applause. A scene from the ballet "Salambo" with Kosloff and Baldina as the principals closes the Colonial act. It is a trifle "strong," and the Russians spare nothing in the unraveling. While daring it is barely saved by the artistic work of the dancers. The act came in for much discussion by the vaudeville contingent which it seemed turned out en masse to see the opening of what had been the London craze for the past two seasons.

Hanid Alexander.

Pianolog.

15 Mins.; One.

Majestic, Chicago.

Unqualified success attended the American debut of this dainty and talented girl Monday afternoon. She was in fourth position. Further down, had the frame-up of the bill permitted it, Hanid would have scored a still greater hit; she is competent to take any place, and will come through with colors flying. Her largest applause came from piano playing, her turn logically dividing into two sections. After having scored an artistic success with songs, rendered to her own accompaniment, she had for an encore a session at the piano, and proved herself an unquestioned adept. Hanid is youthful, hardly out of her teens, pretty of face and sensitive in those features which bring out, when artistically employed, the full value of a song, be it comic, topical or sentimental. All three examples were included in her repertoire. She opened with a ditty which told of an Englishman's luck in flirting with a Corsican girl. Her next was a song which recited the inwardness of an English chorus girl's thoughts, the verses being rendered most cleverly in different dialects. Her third selection was a descriptive tale of two street urchins, looking through a lighted window at a party of aristocratic Londoners dining. Rich in personality, an element in her composition which brings her audiences into sympathetic touch with her, she may feel happy in the manner she was received; for the house bestowed applause in evidence of great appreciation.

Wall.

Opinions were divided. All agreed that it was an artistic performance but doubts as to its fitness for vaudeville were freely expressed. The crying question was: Will it draw business? The crowd seemed to think not, stating that it was too high class for American vaudeville. This troupe may not do business although it should. There is nothing positive in vaudeville but had Percy Williams been able to bring over the Russian troupe intact which appeared at the Coliseum, the dancers would have been the same sensation here they were there, and had been able to produce Pavlova and Mordkin with the act that they showed at the Palace, London, Mr. Williams would have been able to have held them easily for four weeks at each of his houses. Don't think you know all about Russian dancing acts when you have seen the troupe at the Colonial. It is a long way below any of the many that were shown in London, and still it is not so bad at that. On the "draw" proposition, this act should draw over regular vaudeville crowds for the same reason it goes over their heads; it should bring to the Williams' houses the Metropolitan opera house contingent, and all others who like to see nice dancing nicely staged with stories. Until New York knows differently Mr. Williams' Russian dancers should do this, but then the trouble starts, for Pavlova and Mordkin have been seen by the New Yorkers who favor this style of entertainment.

Dash.

"College Life."
Musical Playlet.
39 Mins.; Full (Special Set).
Fifth Avenue.

Charles Lovenberg, the producer of "College Life" should make it a point to see that George Ade receives a full share of the royalties accruing from the earnings of this piece, for if there ever was a case of "lifting," this is one. Those who stand sponsors for this piece both in the matter of book and production have taken their characters bodily from Ade's "The College Widow." The setting is almost identical with that of the first act of that piece. The musical sketch is just a hodge-podge of musical numbers without any head or tail to it, in fact the program states anyone finding the plot of the piece will kindly leave it at the box office, but the author and producer, having gone as far as they have in copying the Ade piece, might just as well have gone a step further and taken part of the story and made a presentable act. Before the rise of the curtain the orchestra plays a medley of college airs including the "Boo-la-Boo-la" of Yale, "Old Nassau" of Princeton, and "Fair Harvard." The chorus sing them at the raise, then going into "Modern Education," led by Prof. Butts (Harry Irwin). Then comes the Adesque part of the act with the characters of the fresh "soph," a duplicate of "Stubs Talmage," the boarding house keeper's daughter, Martha Higgins in this case but patterned after Gertrude Quinlan's "Flora Wiggins." These two are the life savers, played as they are at present by Henry Gardner and Minerva Courtney. The other Ade characters are the freshman, the half-back, the college widow, the grind and the senior. The prima donna of the piece in the role of the college widow (Marjorie Dudley) has a pleasing voice and does very well in the duet number, her solo not getting over as well as it should. The only number that shows any originality is "Athletics" led by Mr. Gardner. Miss Courtney in a dance imitation toward the latter end got over well. At the close college songs and a patriotic finish are resorted to and they save the day. Albert Lloyd as the leader of the college glee club presented some very good eccentric dancing steps here and helped this end of the performance materially. The ensemble numbers for the size of the company are not what they should be. A top tenor or two could be used to advantage. The act needs to be whipped into much better shape than it is at present before it will do. It is pretentious enough, but the weight is lacking.

Fred.

Ronella and DeReno.
Musical and Singing.
17 Mins.; Four (Parlor).
Fam. Dept. U. B. O.

The man is an accomplished musician. He gives a worthy performance on either the harp or the violin. His fault is in not knowing when the audience has had enough. Seven minutes on the harp at the opening are too much. The woman who assists has a pleasing voice. The act is fair for small time.

Fred.

Edouard Jose and Co.
"The Strike" (Dramatic).
17 Mins.; Four (Special Set).
American.

Although there are almost a score of people employed in "The Strike," the title of the sketch the French actor has chosen in which to make his American debut, the piece is virtually a monolog for Mr. Jose. He is an actor of sterling quality, and after once taking the stage his histrionic ability is such he holds the entire attention until concluding. "The Strike" relates the story of an old blacksmith who, with his fellow workmen, has been "on the strike." He is on trial for his life, having murdered one of his fellow laborers. The action opens with the presiding magistrate announcing the evidence of the State has all been placed before the jury. It now but remains for the accused to tell his version of the crime. Jose, as the old blacksmith, is brought on, taking the witness stand. He relates how he was the spokesman of strikers at the opening of the fight for higher wages; how he visited the bosses and pleaded in their behalf; how the strike was ordered and how he and his wife struggled through months of misery trying to support their two grandchildren, the offspring of a departed daughter. Jose leads to the final scene, telling the jury that with starvation threatening his loved ones, he went to his associates and told them of his dire necessity and requested them to permit him to return to work. The general feeling was for the old man until one of the men stepped forward and called him "a skunk." A fight with sledges followed. The old man killed his opponent. His final request is not for his life to live for himself, but that he may secure the necessities of life for his wife and two grandchildren. The jury without leaving the box returns a verdict of "Not Guilty." The general plot of the piece is of the sordid trend, usual in importations from the Continent, but in this case the happy ending may do much to recommend the sketch to vaudeville.

Fred.

Veroin and Dunlap.
Singing and Talking Sketch.
15 Mins.; One (Special Drop).
Loew Circuit.

The sketch idea is different from what these artists offered last season. Miss Dunlap announces she is a "Salome" dancer, whom the manager says cannot offer her famous specialty. The dressing room is shown. Miss Dunlap makes two changes of costumes in full view of the audience. Her partner "shows" for nothing more than a "feeder." Miss Dunlap is the act. She has funny facial expression, dishes out her comedy in a "slangy" style that pleases and her songs are rendered in sweet voice. Miss Dunlap seems too clever for the "small time," and capable of making herself known in the bigger houses. With a versatile partner, she could make even a bigger hit than she does on the "smaller circuits." Her closing dress is a yellow silk "hobble" with black spots. Her present act is an improvement over that of last season's.

Mark.

Cotter and Boulden.
Songs and Dances.
17 Mins.; Two.
Hammerstein's.

Cotter and Boulden are putting over a little something different than the general run of dancing and singing acts. Through this the couple are doing better at "The Corner" than the usual run. On "No. 2" the handicap had to be figured. The couple open in "one" with a verse and chorus of a song, both dressed in riding habits. The man returns in "two," doing what is practically a single, using a piano for a song and executing a very good dance. Placing clogs on his hands, he does a dance on all fours that will probably be copied as soon as a few of the dancing acts laying off around town have had a look in at Hammerstein's. Following the man's single, the woman comes to the fore, also with a single, singing several songs accompanying herself on the banjo. The "kid" bit is the best, and won her approval. The banjo playing and singing are carried too long here, and also at the finish when the couple return together, with the man at the piano. Only one song is sung. There are too many verses for a song with a pretty melody but rather weak lyrics. An old fashioned "coon cakewalk" affair marks the finish. The act should be shortened about three minutes, which would probably give the speed now lacking. It will take some working for the act to make a bid for anything better than an early position on the big bills.

Dash.

Clifton and Carson.
Drawing and Singing.
17 Mins.; Full Stage.
Fiebler & Shea Circuit.

The man first appears in eccentric makeup and later does a "straight." He draws with chalk and crayon while the woman sings and makes several changes. The man should confine all his attention to the drawing end, not attempting comedy or singing. His "Jeff and Mutt" reproductions were the best of his character types. A water scene in colors received big applause at the close. The woman lacks vocal culture, but does real well with "Under the Yum Yum Tree," "Where the River Shannon Flows" and "Silvery Moon" (sung while the moonlight drawing is being made). The act might be rearranged with better results.

Mark.

Hill and Ackerman.
Comedy Acrobatics.
10 Mins.; Full Stage.
Loew Circuit.

Hill and Ackerman do not venture far from the routine of acrobatics familiar in vaudeville, but they make good with what is different from the other fellows. The men assume part of the garb of the Scottish Highlanders. One does the "rough work," at one time jumping out into the audience. This is not new, but well received on the "small time." His chair balancing on another chair on top of two tables is a feature. They also use the spring board feats with effect. Both men have some quick "twisters," turns and full flops that will carry the act through with favor.

Mark.

Schaar-Wheeler Trio.
Bicyclists.
14 Mins.; Full Stage.
Fifth Avenue.

An accident at the Fifth Avenue Tuesday afternoon enabled the Schaar-Wheeler Trio to take the opening position and "make good." Mr. and Mrs. W. A. Schaar and Mack Wheeler comprise the trio. They have been playing the Orpheum Circuit for the past two years. This is the first time in New York. Schaar, in eccentric makeup, attends to the comedy. The act goes through its routine rapidly. There are no waits. The woman is of pleasing appearance, well formed and a graceful rider. Wheeler puts over some difficult single tricks. His "double boomerang" is a feature. There are feats by all on single wheels, unicycles and tandems, Wheeler working on top of the "triplet" bars alone. A strong recommendation is the lack of "stalling," posing or a sameness in tricks. Notwithstanding the "No. 1" position the riders secured considerable applause. The arrival of the latecomers did not seem to disconcert them. The Schaar-Wheeler Trio may not have the showiest of wheel acts, but its class is of the best.

Mark.

Young Bros. and Veronica.
Dancing Trio.
11 Mins.; One.
Fiebler & Shea Circuit.

The Young Brothers have several faults to overcome before they will receive greater recognition than the "small time" may bestow. They work hard and dance well, but persist in watching their feet continually, take their efforts too seriously and appear with too much powder on their faces. Veronica wears her new wardrobe becomingly and dances effectively. She has a solo in the spotlight, rendering, "Honey, I Long for You," and dancing the chorus. Her yellow silk, knee-length dress, trimmed in black, with stockings to match and high topped dancing boots, gives her a pleasing appearance at the close when she sings and dances with the brothers. The trio opens with a song and dance, followed by the brothers, going through a routine of straight dancing, and then a "loose" arrangement. Each dances alone with Veronica's single dancing number sandwiched in. The boys should change to suit their eccentric offering. The youthful appearance of the trio is in their favor.

Brown and Newman.
Talk and Songs.
13 Mins.; One.
Fiebler & Shea Circuit.

Brown and Newman start off well with their "Barbers' Ball" song but have a noisy and unnecessary finish. The man is a good singer and wins considerable applause for his Cohan-esque "bit." The woman makes several changes. Their voices blended well on the chorus of her "Mandy" song. The act closes with a "plant" rushing from the audience to the stage and threatening physical violence to the man for "kidding" the woman. The woman, in turn, chases the apparent intruder off the stage. The act would be improved with a different ending.

Mark.

(Continued on page 19.)

TIGER LILIES.

"The Tiger Lilies" show would hardly be one to point out as a criterion of improved modern burlesque. It begins to look as though this "improved modern burlesque" is a bit of a bunk anyway.

In no department does "The Tiger Lilies" look like a regular show. The equipment is about as cheap as could be carried and still have the outfit called a production. The two scenes amount to little else than bare stages. The first is an exterior of a school house. It might be anything else. The second is an interior. It is an interior, because there are four walls surrounding.

The show goes no further in costumes than in scenery. In the first part the girls change their costumes four times, and once or twice in the afterpiece. None of the costumes is elaborate, none new looking or becoming. The violent pink tights are on view in almost every change made. Sixteen girls are carried, who pay little attention to their work. This is not altogether the fault of the girls. There are but a few numbers in the show.

There is really only one woman principal. In the second part another one shows, with one number. A couple of the chorus girls have a chance out in front and one or two of the numbers have no leader at all.

The show may have been put together with the idea the comedy would carry it through. Comedy is a great little thing in a burlesque show, but it is not possible to get two and one-half hours of comedy over without having things slow up. It is enough to get the comedy in right in dribs and drabs between numbers. Just what it is leading to in this show may be drawn from one bit of business.

Two of the comedians stand in the middle of the stage and expectorate milk all over each other. This is not done just once, but becomes a scene, lasting two or three minutes. Of course, shoving a banana into a man's eye is mild along side of this, while the throwing of cake and other eatables into each other's faces seems almost refined. All these things are in this show and they were laughed at. The comedians resort to suggestiveness times innumerable. There isn't anything funny in it, simply filth and things that will keep women out of a burlesque house. There were a great number of women in the audience at the Bronx. The bad stuff didn't get very far.

Zallah, a "coocher," is carried. The exhibition comes just before the close of the show. It is unsightly, nothing else. The cheapness of the show is carried into the olio where two of the chorus girls do a "sister act." Another is featured in an "Apache" pantomime. All the olio figure in the pieces.

Matt Kennedy is the chief amongst the principals all the time. There is not more than three minutes during the entire running that Kennedy is not on the stage. He may be a good comedian and there are indications that he is, but Kennedy or any other comedian cannot be funny continuously. He figures in the milk-spitting

episode, the cake throwing and banana hurling and is also there with the suggestive stuff. Withal, he has several bits that are clean, and funny, as he does them. Working without a "straight" man and receiving practically no assistance from his surroundings also handicaps him greatly. John B. Bragg gives Kennedy some support in the afterpiece. Bragg does a German fairly well, bringing some laughs out of the role, but is always secondary to Kennedy and has little opportunity. In the opening Bragg does a "rube kid" which doesn't amount to anything, although he manages to get a few laughs out of a catch line that is not above reproach. Charles Barrett has important parts in both pieces out of which he gets practically nothing. As the rube school teacher in the opening, he has little more than his makeup to recommend him. He never manages to clear a dull role in the afterpiece. Wallace Jenkins and Alvin and Kenney have small parts in the pieces which would play themselves.

Mona Raymond is the sole female principal. Playing a soubret role in the opening, Mona starts out as though she were going to do a lot towards holding up the show, but sinks back into the mass shortly after, and never comes strongly to the front again. Mona is a dandy looking girl, the equal in appearance of any one who has shown in burlesque this season. She plays well also, but should be careful of her enunciation which is very indistinct. In dressing she is a long way from being up to the standard. She wears only three or four costumes during the show, and only two of these can count. Miss Raymond would loom up much better in faster company, where she would have a chance to do things. Unless careful, this present indifference in manner and surroundings will work to her permanent disadvantage. Margaret Flavin appears only for an instant in the first part, but is quite prominent in the closing piece, playing a man in becoming purple tights which she carries well. Miss Flavin has a good appearance and voice and should be used a great deal more than at present.

Leffler and Clayton do a "sister act" in the olio and lead a couple of numbers during the show. They squeeze through. Rita Lorraine, another from the ranks is the star of the "Apache" pantomime in which she is assisted by Miss Raymond and Bragg. Miss Raymond is the only one to attract any notice.

Jenkins and Flavin scored one for clean entertainment with a neat singing specialty in which Miss Flavin beamed in two very pretty gowns.

Alvin and Kenney also went through nicely with a comedy gymnastic act. The straight is a good performer on the rings, while the comedian has thought out a couple of new things in the "fall line." *Dash.*

R. S. Ewen has been obliged to cancel all bookings for "The Taming of Eleanor," in which he and his wife (Christine Prince) have been appearing, the physicians having ordered Mr. Ewen to the hospital to undergo another operation for stomach trouble.

MERRY MAIDENS.

"The Merry Maidens" are presenting two pieces this season. The first is a musical farce, "Furnished Rooms" and the after piece a burlesque bearing the title of "All Aboard" both written by Sam Rice, the principal comedian with the company. The musical numbers, twenty-six in all, were staged by Dan Dody.

In the staging Dody has done himself proud, for a harder working, prettier looking or more cheerful appearing chorus would be hard to find. The plot of the farce "Furnished Rooms" carries a story that is plausible but not very long. The book of the second part does not disclose any reason for the setting. It is simply an excuse for some comedy crossfire talk and a dozen musical numbers.

The action of the first part, about a girls' seminary, ends rather abruptly. Into the last fifteen minutes five musical numbers are crowded, without a line of any sort. Were these numbers handled as an entire ensemble affair, the finale might be well worked up. As it is there are five separate and distinct songs lead by principals, both male and female. The result is not quite as satisfactory as it might be.

Of the male principals there are seven, four doubling either two or three times during the action of the farce. This causes rather a mix-up. The female principals are three in number, the prima donna honors falling on the shoulders of Ruth Everett, while those of the soubret role are divided between Lilla Brennan and Gertrude Thompson. Miss Everett makes but one change during the farce. Her first appearance was in a spangled ankle length dress from which she changes to tights for a brief moment. Two better looking or more willing soubrets there are not than the Misses Brennan and Thompson. The prima donna has but one number which is "La Belle Jeanette," while the soubret faction play a prominent part in the singing of four of the songs. Neither make a change of costume until "Ogallah" at the opening of the finale.

Mr. Rice is very much in evidence. Last week he was suffering from a severe cold, but, nevertheless proved himself a favorite with those in front.

The chorus is the real hit of the performance. They make four changes. Opening in ankle length costume of blue over which they wear orange colored capes and mortar boards of college students, throwing off the headpieces and capes for the second number, which is led by Rice, then appearing in tights for the prima donna's song. A yellow pierrot costume is worn for a monkey song and there are very pretty western costumes for the Indian number "Ogallah," carried right through to the finale.

The olio is made up of two acts. A talking and singing offering is by two of the principals, Worth and Wolfe. They have much to do during the first part. This detracts from their value in the olio, but they manage very well. "Venus on Wheels" was the extra attraction at the Casino, and one of the features.

The scenic setting for "All Aboard," the burlesque, stands out. With nothing

exceedingly gorgeous about it, there is a certain air of splendor that grips one, and it received applause at the raise of the curtain. It represents the deck of an ocean going yacht. There is no reason given for the ocean trip, but the performance proceeds as an entertainment for eight of the show girls who are supposed to be the guests of the owner of the boat. Miss Everett poses as the captain of the craft. She appears at the opening of the piece, in tights. That is the last seen of her until her "doll" imitation toward the end.

Rice is Jules Levy, a Hebrew, on a pleasure trip, but does not hold to the dialect, which takes much from the part, such as it is. It is in this portion of the performance that Henry Keeler as Dink Dotts, the first mate, looms up as an excellent straight. He has ability to act, a voice of no mean calibre and can read lines. The best of all is he is natural, not permitting staginess to conquer him in any part of the performance.

It is also here that Louis Worth presents a very acceptable Irishman as Pat Casey. Chris Wetzel's characterization of the Chinese cook showed the effect of much work and thought of the role.

The opening number is a medley by the chorus, the show girls dressed in tourist attire, while the smaller girls appeared in natty yachting costumes. There are nine numbers in this part of the show. Lilla Brennan is given the first opportunity by leading "Cutie, Who Tied Your Tie," the others following in rapid succession, with a bit of dialog here and there to give the girls a period to change costumes. Bits from Broadway are shown by George Morgan and Gertrude Thompson, who give an impersonation of Rock and Fulton as the "Boy Who Stuttered and the Girl Who Lapsed." The imitation is very well done.

Following this Keeler leads a baseball number with the "Ponies" in baseball suits, with which the girls should wear silk stockings as it would add to the general effect. The number is one that is switched to fit local conditions and therefore is a riot. A Bert Williams number also done by Morgan is next with the little girls affecting the grotesque sartorial make-up of the colored comedian. It was repeatedly encored.

The biggest hit of the burlesque was "Grizzly Bear." The chorus were given opportunity to show some individual dancing during this song and they make the most of it, with the honors going to one of the "ponies" who was second from the end in the front line. This little lady was so far ahead of the others that the house gave her a hand every time the spot struck her and her partner.

J. H. Wolfe is the tenor. He has considerable work in both pieces. The large share of the vocal effects fell to him, and he acquainted himself nobly.

"The Merry Maidens" are offering a performance that should please anyone who goes to the theatre. The chorus of this attraction alone is well worth the price of admission.

Fred.

(Continued on page 20.)

Rhoda Bernard.
Songs.

15 Mins.; One.

Fieber & Shea Circuit.

Displaying several new patterns of the "hobble skirt" variety and closing in a combination of black and white lace material, Rhoda Bernard introduced three songs with success. Her opening number was "I Spent My Honeymoon on a Train." Miss Bernard wears her costumes well and has a strong voice with which to put her numbers over without the "gallery gods" craning their necks in a futile attempt to hear. Her second song "I Thought He Was a Business Man" scored, although the words were rather peppery. Her last song also has a taint of spice, which caught the fancy. Miss Bernard can do better with a better selection of songs. When it comes to dressing, she is bound to land. A recitative number of humorous construction might be an asset.

Mark.

Stevens and The Primrose Sisters.
Singing and Dancing.

10 Mins.; One.

Small Time.

A good boy and girl turn for "small time." The girls dress nicely in soubret costumes and look well. Stevens does nothing to speak of, the girls holding up the act. They open with a fair semi-march number. One of the girls sings "Where The River Shannon Flows," with the spot cut down so that it just lights her face, a poor idea since the light obliged the singer to close her eyes. The best number is the duet "Pet Names" from "The American Idea, best used effectively as a trio. If the present "gags" were eliminated and new material inserted the act would be good enough for "No. 1" or "No. 2" on the better bills.

Fred.

Scargent and Reeves.
Comedy Sketch.

10 Mins.; Four (Parlor).

Fam. Dept. U. B. O.

The offering is not a bad one for small time. It secures laughter and the team give a creditable performance. It is the old story of a quarrel between husband and wife, with the climaxes well worked up. With a little judicious cutting the act could be made one that would bring laughter from start to finish. They should not lack for booking on the small time.

Fred.

White's Comedy Mules.
Animal Act.

10 Mins.; Four (Wood).

Fam. Dept. U. B. O.

Two mules, the trainer, a comedian and a negro, complete the cast of this act. There is some dialog that might as well be eliminated as it does not help any. If the act was of the "sight" variety it might pass better. One of the animals is put through a routine of tricks at the opening, which is good while not extraordinary. The comedian works with the other of the animals, which the negro tries to ride. The comedy finish is the best part of the act, and makes it sufficient for small time.

Fred.

Capt. Nat Ressler and Co. (2)
Sharp Shooting.

10 Mins.; Full Stage (Special Drop).
Union Square.

Two men and a woman offer a neat and well arranged shooting act that would no doubt be well received in an early position in the bigger houses. Only revolvers are employed. Some pretty shots are made. A military camp is shown. The two men release a tent flap with their shots, the woman stepping forth, firing at the tent and a flag is unfurled. Some difficult position shots are made by each in turn, Captain Ressler showing unerring aim with two pistols leveled on separate targets. The men play a tune on musical pipes with small pistols. The act is well dressed.

Mark.

Moore and Elliott.
Comedy Sketch.

12 Mins.; Full Stage.

Union Square.

A piano salesman is mistaken for another man by a young woman, who is about to be married. The dialog had the Union Square regulars laughing heartily. There are certain portions of the sketch which could be altered making the act a bigger hit, especially on the smaller time where it will enjoy prosperity. Both roles are well handled. The woman is of prepossessing appearance. The ending is rather "cute" and good for a laugh.

Mark.

Zeno.
Slack Wire.

10 Mins.; Full Stage.

Union Square.

Zeno makes his appearance in spotlight. He is supposed to be asleep on the wire, and dressed as a tramp. He disrobes and does his routine in red knickerbockers and stockings to match. A youthful appearance is pleasing. Zeno has nothing new in his repertory of feats but shows enough cleverness to work up a better line of tricks. Zeno should have no trouble in getting time in the smaller houses.

Mark

Griener and LaFosc.
Acrobats.

10 Mins.; Full Stage (Interior).

Loew Circuit.

Two men, one in eccentric makeup, go through an acrobatic routine that pleased. The greater part of the talking could be tabooed. The men have enough ability to frame up a stronger finish, using the jumping rope "bit" earlier. The "eccentric" receives the most applause for his work with the hoop.

Mark.

Rose Reading.
Singing and Dancing.

8 Mins.; One.

Loew Circuit.

Opening with an Irish song and dance, Rose Reading appears for her second number in a cowgirl costume, wearing a blue waist and brown skirt. Brown leather leggings would add. The third change is to a spangled soubret costume, singing a "Honeymoon" number and doing a waltz clog on the chorus. She closes with a straight clog.

Mark.

That Duo.
Singing.

10 Mins.; One.

Fam. Dept. U. B. O.

These young women have the right idea if they would secure the proper songs. That would make the act in demand on the small time. The contralto has a rather pleasing voice, but the soprano tries to reach heights that her voice is incapable of. Additional numbers of the "rag" style should pass them. Other costumes and a little more energy on the part of the blonde would do no harm.

Fred.

Hosley and Nichols.
Comedy Musicians.

10 Mins.; One.

Fieber & Shea Circuit.

A musical act that will fit in well on any "small time" bill. These colored men close with "Barber Shop Chord" on the trombone and cornet. The team has poor comedy. With the talk omitted that does not receive favor, they would shorten the act to advantage. The saxophone duet is well rendered, but the violin and cornet combination is their best. There is plenty of "brass" at the finish.

Mark.

OBITUARY.

Jos. Britton, of the colored act known as The Brittons, died suddenly in New York last week. His wife, Sadie Britton, survives him. It was one of the oldest and best known colored turns on the vaudeville stage, having played in America and Europe with a great deal of success.

L. Houcke, of the Houcke Brothers, a riding act now at the New York Hippodrome, died in New York recently, following an operation for appendicitis. A new man was placed in the riding turn when the deceased was obliged to leave. The Houcke Brothers are foreigners.

Mrs. Hugh F. Tinney, mother of Frank Tinney, the black-face comedian, died in Philadelphia, Sunday, an operation having been previously performed in the hope of saving her life. Mrs. Tinney's condition has been of an alarming nature for some time. When her son, Frank, was playing in Baltimore, Washington and Newark, he hurried home to her bedside after each night show. On account of his mother's demise, Tinney cancelled New Haven this week and Bridgeport next week. Mrs. Tinney is survived by her husband and two sons, Frank and Joseph.

Josephine Bartlett died in the Baptist Hospital, Chicago, last Friday, Oct. 14, as a result of injuries received in New York more than a year ago when she was struck by an automobile. For the last two weeks of her life she was unconscious. Miss Bartlett (a sister of the late Jessie Bartlett-Davis) has appeared in opera from the time Will J. Davis and John E. Wade formed the old Ideal Opera Co. in Chicago, subsequently going, with her sister, into "The Bostonians." Her last engagement was with "Mile Modiste."

OUT OF TOWN

A. W. Porter.

"The Scottish Millionaire" (Monolog.)

14 Mins.; One.

Young's Pier, Atlantic City.

A. W. Porter, well known locally, opened Monday in a novel turn conceived by himself. Having been born in Scotland, though long a citizen of the United States, he knows how to wear "kilties," and has an excellent dialect. On his entrance Mr. Porter is in kilts. He is made up to represent Andrew Carnegie—a good likeness. His song, "The Scottish Millionaire," interspersed with golf link patter (supposedly between Andrew and John D.) pleased. Porter then appeared in full Scottish regalia, showing how the different nationalities look in kilts. He made up in view of the audience and assumed French, German, English, Irish and Yankee characters, using dialect for each. For an encore he quickly changed to a chauffeur and sang about a family with a funny name. All of his material is original, and was well received.

J. B. Pulaski.

John W. Ransone.
Monolog.

13 Mins.; One.

Young's Pier, Atlantic City.

In his latest vaudeville offering John W. Ransone assumes the character of President Taft. A good part of his monolog concerns affairs of political moment. A rather good likeness of the President is given. In the character he defends his administration in a humorous way. Pointed remarks on T. R. provoked merriment. Ransone tells a few stories out of the character. He found favor upon injecting local color into his political talks. With a little building up in the way of more political talk Mr. Ransone should prove more entertaining.

I. B. Pulaski.

Walters, Alward and Hempel.
"The Man Outside" (Dramatic)

15 Mins.; Full Stage.

Grand, Columbus.

A pretty story is told in the sketch, which is void of comedy and the players not strong enough to fasten a grip on their audience through the dramatics. The act should do fairly well on the small time.

Little Charley.

Four Charles.

Juggling.

9 Mins.; Full Stage.

Empress, Cincinnati.

Three men and one woman compose the act. All appear as cooks and pass various dishes. A head-stand on a special pedestal was executed in a very neat manner. More juggling of dishes was afterwards resorted to, but nothing new is offered. A quick transformation scene from a kitchen to a parlor with a change to yellow satin bloomers helped considerably. Although possessing an English name, the act is a recent German importation.

Harry Hess.

Clarice Vance starts her vaudeville tour on the Morris Circuit at the Orpheum, Cincinnati, Oct. 24, placed by Geo. S. O'Brien.

STAR AND GARTER SHOW.

"The Star and Garter Show" has been much changed about since the season opened. Principals have been substituted, and voluminous dialog which pertained to a "book" has been dropped. It has all tended towards a more enjoyable performance, because in the process of elimination, laughs have replaced the useless material.

In the five or six weeks since the time when "The Star and Garter Show" would have been termed mediocre, the comedians have changed it into a good comedy entertainment. The fun is the strongest part of the pieces, excepting Felix Adler, in his singing "single" carried with the company as an extra attraction. Mr. Adler takes no part in the playing of the pieces. Towards the end of the burlesque, he steps in for his "single" and delivers the hit of the evening.

The two-act piece the troupe plays is called "The Flirting Widow." The story isn't held to so very closely, but enough to carry the story. When the company started the season, it was all story, dragging the piece.

There are several numbers, with a good working chorus, not often enough worked. In the front rank are two or three very good dancers. The line also contains some pretty girls. In a couple of numbers only do the girls come forward as alive. In a couple of others, they are useless through not being properly employed.

At times the dressing of the chorus excites no comment, though parts of it looks well enough to those in front who might not care to criticize the material. In a couple of costume schemes, the coloring is off in harmony, throwing the general effect out of gear.

During the "Summer Time" song, led by George Betts (a first class "straight man"), a few of the girls have peculiarly cut costumes, bringing a laugh by the oddity of the design. In the opening ensemble of both acts, the dressing is very pretty. The opening of the second act is a vocal effort. Margaret Cushing, who will replace Alta Phippe as principal woman next week, is taking the lead in this song "Star of My Dreams" and making a corking opening of it. Miss Cushing has a splendid singing voice for a leader in burlesque, with a slight lisp that adds piquancy to it.

Miss Phippe is a tall brunet, of "The Gibson Girl" type, with a pleasant voice, but a rather cold stage presence. Of good figure, and looking extremely well when dressed in black, Miss Phippe left a nice impression, although not giving any dash to the playing of the role of "The Widow."

Among the women the show is short a soubret, or a female principal capable of putting over a dance. In dancing this company is somewhat out of the general run in not possessing a solo dancer of either sex, the choristers contributing what little stepping is offered.

Miss Cushing sang a couple of solos that were listed upon the program in a place where formerly Neva Don Carlos gave imitations. Miss Carlos' favorite subject is Marie Dressler. She does resemble Miss Dressler in looks and build. Depending upon that alone, without anything further for assist-

ance, it was not wrong to suspect when the show was previously seen that Miss Carlos would be weaned away from her imitation habit. She is still in the show, with little to do, and no numbers to lead.

Nonie Reynolds as a maid with not as much even to handle is occupying a place that some dancing soubret could walk away with. It goes to the credit of the men all the more that with three women principals, and not one of the trio any assistance to them for funmaking or otherwise that they should be enabled to raise the performance up as far as they have.

The settings of the two acts are commonplace exteriors. The second act is laid in three scenes, the first and third being the same, with the second wrought when a drop in "one" is lowered. Considerable fun is secured before this drop, representing a hotel corridor. It is an old comedy scheme very well worked.

All the comedy is well worked. Therein lies the strength of it. In the first act the court room scene from "Miss New York, Jr." is repeated as it was played when Abe Reynolds and Dave Ferguson were members of that show. Reynolds secures all there is in this bit out of it, but Will H. Ward and Jack Conway, who work with him, could make it go stronger. Later in the first act there are many laughs brought by three men slapsticking it with gavels, Reynolds and Betts making speeches, emphasized by hitting Conway's head with the mallets.

The finale of the first act is looked to for some novelty in a "rain effect" which worked one-sided at the Olympic Tuesday evening. The finale is slow to the drop of the curtain, which, when raised, reveals the chorus with umbrellas in a rain storm. Another "novelty" is a "swing" number while "Room for One or Two" is being sung. The low gridiron at the theatre interfered with the proper working of the swings, though at best this style of producing a number has been gone through often enough before, on and off Broadway.

"Jungle Band" sung by Reynolds, and "Mandy," each in an act, brought the most applause for the work of the chorus. Miss Cushing in her interpolated two songs was liked, she being assisted in one through a girl planted in the balcony. Will Ward secured the song hits with "Mary and John" (based upon a story not told in polite society) and "Wise Old Owl" of the "Hinky Dee" series.

Mr. Reynolds as the Hebrew is the star. He never missed a laugh and added many unexpectedly. Mr. Ward in the German character played fairly, without much dialect, but worked well opposite Reynolds. Conway in the Irish part did well as an opposite, though he is not a forcible Irish comedian.

During "Who Would Like to Be My Husband?" the girls wear "mirrored" dresses, reflecting rays into the audience. That has become quite common of late. Frank W. Wiesberg who manages the "Star and Garter Show" made no especial effort to bring out the effect this mirror business may produce.

In the first act Miss Phippe wore one dress. In the second act she wore four. It would have been better

FADS AND FOLLIES.

It is a bully good comedy show that Roger Imhof is offering up under the "Fads and Follies" name. The comedy is so good that it outshines everything else in the outlay. The numbers, of which there are very few, do not loom up over strong, although they have been well put up and particularly well dressed. The sixteen girls carried have not a great deal to do, but what has been allotted them is well done, and on appearance they do not have to take their hats off to any seen either this or for seasons back.

This may be because they haven't a great deal to do and are allowed plenty of time for changes, so that when they do appear each looks as though she had spent considerable time in getting her costume on.

Only six changes of costume were shown by the girls, but it is by far better to see six or even two good-looking costumes than a bunch of junk. There is nothing but silk in evidence in "The Fads and Follies," the tights and hose all matching and giving a generally rich look and classy appearance to the girls.

A "rag" number in the first act and an Irish one in the second gained the most. The finale of the first act was also very good. The girls looked great in red tights, with military coats, and all played either brasses or drums. It made a dandy finish, and had to be repeated several times.

Amongst the principals, Imhof was always to the fore. He is one great Irishman, with a keen sense of humor. It is not only lines that make him funny. His facial expressions are studies. The audience followed his every move intently. Quiet and clean, he is one of the best examples of what clean comedy means. All the dirt ever thought of couldn't make an audience laugh the way the Columbia crowd howled at Imhof.

Snyder and Buckley figured in principal roles, Buckley playing his "Dutchman" with good effect, while Snyder was invaluable as a "straight." The team loomed up strong in the olio. They are finishing with a "Two-Man Band" arrangement, which is very good, although it necessitates Buckley dropping much of his comedy.

Tommy Colton played a bad boy without getting much out of an unimportant role. Hugh L. Conn also figured in a small way, not making himself any more prominent than the

had she balanced her gowns more evenly. A couple are very dressy. She is the only principal with pretensions to clothes.

Mr. Wiesberg has built his show up nicely in the comedy end. That will pass it through. While the company is traveling along the route, Mr. Wiesberg can give his attention to the rest. By a little expenditure he should have a first class production within a few weeks. The engagement of a soubret will do a lot.

In one or two places in the pieces borrowed bits are being used. Early in the show a joke that always brings a good laugh passed away without a hand. The audience at the Olympic wasn't the most intelligent ever assembled in a burlesque theatre. They got nothing unless it was diagramed.

Sime.

roles required. Archie Vincent turned off a little fast ground tumbling, working as a demon in the first act.

The show has four female principals. All are about equally noticeable in the pieces. May Bushell led the "Rag" number in the first part, and put it over nicely, while she showed up finely in front of the chorus in tights a couple of times during the evening. May is a good, handy girl around a show.

Gertrude Everett did exceedingly well, standing out through a nice appearance and a bully collection of gowns. Miss Everett wore three of her gowns in the olio, where she scored a solid hit with a "single," patterned after the English type. Miss Everett can sing this style of songs, and she should come along in the right direction. A couple of the numbers were there with snappers on, and the audience liked them. Reading lines and playing a part fit Gertie nicely.

Suzanne Corinne figured in the farce, but did not lead the chorus, excepting on one occasion. Margaret Miles, of the leading type, also did very well. She has a big voice that gets away from her now and again, but it is above the average. Her good looks and nice appearance do the rest.

The olio, besides Snyder and Buckley and Miss Everett, contained two other acts, Roger Imhof, Hugh Conn and Corinne contributing "Doctor Louder," which Imhof made very funny, and Colton and Miles opened the vaudeville part satisfactorily.

If there is to be any criticism on the showing of the troupe, it will be that there is a lack of musical numbers. A couple more wouldn't harm. The show, however, is in such good shape, and the entertainment offered of such a good grade, that it would perhaps be safe to let well enough alone. C. B. Arnold has a good show the way it stands, one that can go through and get some money.

Dash.

UNION SQUARE.

If the vaudeville show at the Union Square is not worth the price of admission, the management endeavors to make up for any shortcomings with that part of the entertainment by offering first run pictures each day.

Zeno (New Acts) filled in acceptably with his wire act. The shooting of Capt. Nat Ressler and Co. (New Acts) was rewarded with curtain calls. Moore and Elliott (New Acts) caused much laughter and Dr. Burr, with his excellent stereopticon views of Old Japan, lectured entertainingly. Lewis, Harr and Co., with their Suwanee river setting, banjo and guitar duets and old southern melodies, pleased. Much of the dialog is useless.

The house offers moving pictures between each act and occasionally an illustrated song is rendered. A word of praise is due Assistant Manager Schreiber and his assistants for the splendid order maintained at each show.

Mark.

Mrs. Gardner Crane's mother, dying Friday of last week, Devlin and Ellwood in "The Girl from Yonkers," were impressed into the Colonial program, which Mrs. Crane and her company left.

LOWER BERTH 13.

Chicago, Oct. 20.

The Sisters Fitzhugh, Anna and Ruby, accomplished what has doubtless been a long cherished ambition last Saturday night when they appeared as featured members of a theatrical company in a regular city. Anna's picture was on the front page of the Whitney Opera House program on the occasion of "Lower Berth 13" fetching up for a local initiative after a "try-out" at Madison, Wis., earlier in the week.

It was not until the start of the third act that the real line was drawn upon the Fitzhughs when they bloomed forth as members of the Juno Ladies' Quartet. Just where the wife of Jupiter got into the music game Bulfinch fails to disclose, but it was made clear that the Fitzhugh girls reached their present prominence in musical comedy via the church choir. The line had earlier been given one of the girls to declare that she was a correspondence school actress.

The sisters both looked good, one more so than the other; but looks were about as far as they got. Neither possesses especial gifts as actresses; neither is vocally equipped to venture far in musical fields, but both sailed in for wardrobe and dressed expensively at every opportunity. Albert Campbell who has been locally prominent among advertising agents for theatres discovered the young women and "presents" them in what he calls a farce with music.

The whole proposition would have been a farce had not Gus Sohlke's expertness as a number producer been called into play. The piece is founded upon a book of the same title by Howard Whitney Swope. The curious will find it poor reading if the book and lyrics which Collin Davis and Arthur Gillespie contribute carry the tale closely enough to be considered a criterion. Music by Joseph E. Howard, says the program; the dramatic portion directed by Frank Tannehill, Jr.; orchestrations by Hilding Anderson. Amid all that array of contributing talent Sohlke is the only element to shine forth.

Howard's best effort came well toward the close in a "Bungalow" number led by Miss Ruby. His next best achievement was "Just Keep a Dreaming," in which Miss Anna held forth. But it was Sohlke's "busi-ness" which accentuated both selections and it was Sohlke again who put together a lively chorus ensemble to back Grace Sloan in leading "The Nancy Brown Kissed Hiram Green Good-bye." Likewise did Sohlke's knowledge of stage-craft make for the success of "Zig Zag Rag," music which Anderson, the orchestrator, lays claim to on the program.

With "My Scarecrow Maidie" Sohlke introduced a novelty in costuming. The stage seemed at first to be filled with sheaves of wheat; later they proved to be the hiding place of the choristers, as the straw piles danced around. Encores developed that the upper portion of the sheaves were reversible, and when turned down formed a skirt of red-satin; a novel and pretty effect, the nicest of the outfit.

Positively astounding under the circumstances were some offenses com-

mitted in lines and the actions of a few principals. There was a "measuring" scene, funny enough when worked on the men, but even in the intimation of practicing it on a Fitzhugh, was objectionable. In some patter during his only song opportunity Arthur Deming offered an offense, by insinuation, which should be cut out. Deming, however, shared with William Clifton the real honors of the night. The black-face comedian had little opportunity, but made the most of every chance he had; demonstrating, in his limitations, that wider scope for his unctious personality would vastly benefit the entertainment.

Miss Sloan carried to the limit of comedy possibilities a character role which amounted to little more than a medium sized "bit," and Gus Cohan tallied a personal success in the role of a "drummer," brash and Hebrew. Eddie Hume set forth the most consistent and clean-cut character drawing seen locally in musical comedy for some time.

The offering was made in prolog and three acts; waits between scenes sent the performance slowly along until 11.30. Of the audience which filled nearly every seat in the theatre, half acted as though they were stowaways working their passage. The applause was so indiscriminate, miscellaneous and demonstrative that it is safe to presume that a real good show would have sent most of the crowd home with their arms lame to the shoulder. But "Lower Berth 13" is a long, long, way from being a real good show.

Wait.

NATIONAL.

Aside from the prestige such a headliner as Jim Morton gave the opening bill of Loew's new National theatre in the Bronx, the program merited the attention and applause bestowed upon it by the enormous audience which filled the huge theatre from pit to dome.

The show opened with motion pictures. Dotson and Lucas (colored) were the first act. The applause was uproarious. The team should have been further down on the program. The dancing of the man uncorked the most applause. Elsa Ford made a pleasing impression with her "Buster Brown" makeup and "kid ways." The Clarence Sisters and Brother, with their special stage settings and dark changes, came in for their share.

There was big applause for Jim Morton when he walked on, and he kept them laughing for ten minutes. Carlyle Moore and Co. put over a laughing hit with their sketch, "Disillusioned." Moore did good work and was ably supported. Curtain calls were in order.

Searl Allen and Co., with their breezy cross-fire and the closing "walking" song, were showered with applause.

Nat Carr was then introduced and the audience would not let him go after he had sung and talked in a humorous vein for eleven minutes. Hill and Ackerman closed the show with acrobatics, which scored heavily. Before the final run of pictures, a flash-light picture was taken of the audience.

Mark.

NEW YORK.

"New York" is a strong drama, with the germ of the plot much better thought out than written or played. It is at the Bijou theatre, New York, opening Monday evening to a capacity house which greeted several of the situations quite warmly, particularly the finale of the second act. Had the piece ended at that point, it would have left a better impression. The third—and last—act was weak and wobbly. Something "big" had been awaited during the evening. The nearest approach to the moment was when Nora Nelson (Laura Nelson Hall) had one of her many emotional scenes. But neither her emotionalism nor the splendid playing of Orrin Johnson at this juncture produced "the" scene everyone was looking for.

William J. Hurlburt is the author. He has written a "father" play as against the many "mother" appealing pieces of the past two seasons. In working out his manuscript, the author supplied a father and a father's love for a weak-minded son, but he made the boy an illegitimate offspring, who was in ignorance of his parentage. That robbed some of the truth from the great love the father professed. The author also produced the mother, who the father claimed was a harpie at twenty when the boy was born; she herself admitted that at present, twenty years after, she had her previous record beaten to a pulp.

The father is a wealthy lawyer. The love story running through the play finds him in love with Nora Nelson (Laura Nelson Hall). The wanton mother after blackmailing her former lover for \$2,000 announces she will do the town before leaving for Europe. Mentioning a couple of restaurants that will receive midnight visits from her, the father afterwards attempts to prevail upon his son to remain at home for the evening. He preaches to the boy.

The son, with much liquor aboard, starts a tirade, denounces his father (unknown to him) as a dictator taking advantage of liberality in the past in the care and education of him to now hold him up to scorn as a baby. He refuses to stay at home. Nora vaults into the breach. She makes an appointment to meet the youth at his apartments that evening. The young man has his vanity tickled by the appointment, Nora, unaware of the relationship of the two men, taking it upon herself to aid her fiancé in his plan to have the young man away from the restaurants for the night, to prevent the mother meeting him.

The second scene is the morning after. The newspapers are full of the suicide of the youth. Frank Craven in the role of a lawyer and who gave one of the best performances seen in New York in a long day, calls upon Nora. He was a close friend of the dead boy, and was at the apartment the afternoon previous when the appointment was made. It suddenly occurs to him. He accuses Nora. The father appears, when the lawyer remembers he saw him sulking away from the dead man's house after midnight. The father is accused. After the lawyer who threatens to tell the district attorney is quieted down and

told to wait below, Nora confesses to the father that she killed the boy as her only course upon his attempt to ravish her. The father is appalled. Nora pleads justification, and repleads it when the father tells her she has murdered his son. This is the big moment that only half rises. It is followed by the climax of Nora ordering the father from her house.

In the third act Nora calls on the father to learn if he has reconsidered. He has not. While there, the mother returns for some more change. When told the boy is dead and she has no longer a claim, the mother attempts to borrow money from the father by presenting to him her business proposition, and one that drew her east, that of shipping girls from New York to the Yukon, known during last election as "The White Slave Traffic."

The suggestion of the mother forcibly brings to the father that the son may have inherited certain traits from his female parent that would have brought him to a worse end. The mother is led out of the house by the butler, while Nora is recalled from the inner room to be told that all is well and the marriage will come off.

While the improbability of the story does it no good, there is sufficient dramatic strength in the tale to hold even through the third act which lets down awfully. Had it developed that Nora admitted the crime to save the father, and the mother in the third act was found to have murdered her own son because he had repudiated her, there might have been reason for the final chapter.

The size and oblong construction of the Bijou did not help the performance. It should have had a larger stage. The actors with an exception or two never seemed to get away from their professional selves, while the impossible story kept the mind riveted upon the play part leaving only the desire to observe the kind of acting that would be put forth.

Mr. Johnson as the father was strong at times. In the big scene he led Miss Hall, though a man weeping gains but little on the platform. Mary Shaw was the fallen mother, with a comedy role that brought many laughs—from action and dialog. Miss Shaw made the role quite coarse, perhaps no more so than the part demanded—but still ultra coarse for the stage. She was applauded on each exit and undoubtedly scored largely with the audience.

Mr. Craven was the star performer however. In the role of a country boy who had been in New York but a short time studying law, Mr. Craven looked the part and played it. He was never the actor.

Mortimer Weldon as the son was a trifle wild in his work, but rendered a good account in the first—and only—act he appeared in. Frances Whitehouse did quite well as a maid. There are a couple of other principals.

"New York" with the title open to dispute as the best one, forms a show that should become a permanent draw. It does not overreach in setting forth the underside of things, and contains the queries which provoke talk.

When Mr. Woods has done with it legitimately, he can turn it loose as a great thirty-minute sketch for vaudeville.

Time.

COLONIAL.

(Estimated cost of show \$5,250.)

Those who are drawn to the Colonial this week to see the Russian Dancers (New Acts) are going to be fully repaid for their trouble, even if they are not forcibly struck by the dancers. It is a good comedy program that gets going early and keeps up the fast pace throughout.

Ida May Chadwick was the hit of the show without any question. Ida has grown some since last seen, and her added height simply makes her "rube kid" all the more funny. Aside from appearance she has a real sense of humor and her good natured laughing and "kidding" gets her over the footlights with no effort at all. She has the audience before she hits the dancing mat. When on it, that is all there is to tell. The finish in "one" with "Pop," Chadwick and Ida doing the various dances was also a big laugh and brought Ida back for a speech in which she managed to squeeze a couple more good laughs. Ida May will bear watching. There seems to be no stopping her. She will prove a find for some production.

Sam Mann and Co. in "The New Leader" were down next to closing and proved a laughing winner. The act could be improved in several places. It is running too long. Five to ten minutes out would help. Mann is a funny "Dutchman" of the type that vaudeville is not familiar with, and he sends his points over to big laughs. Howard Ecker, Henry B. Kay and Virginia Ware also gain laurels. The "sister act" rehearsal might be rearranged to advantage. It is too grotesque at present to be funny. "The New Leader" is a good strong comedy number for any bill.

Four Konez Bros. opened the show. This takes nothing from the act, for the boys are putting up a dandy novelty juggling and diabolo specialty that is full of life. There isn't a slow moment in the running time. The boys work clean and with a sureness and confidence that is most refreshing. For a good fast specialty of its kind the Four Konez Bros. rank well up with any.

Harry Breen made them laugh. Harry was working under difficulties being so hoarse that he could hardly speak, but managed to put over his bunch of nonsense with telling effect.

Ila Grannon, "No. 2," passed through nicely with three songs, delivered in her quiet easy manner. Ila received a big bunch of posies and was called back to repeat the chorus of her third song before she could leave for her dressing room to read the card on the flowers.

The Primrose Four, "a thousand pounds of harmony," opened after intermission and held the spot safe all the time. The boys are all big fellows within striking distance of two hundred pounds each with a couple well on towards three. The singing individually and collectively is first rate. There is no reason why these boys shouldn't take the high place in vaudeville among straight singing acts.

The Belleclair Bros. closed the show, and scored, holding the house in their seats. *Dash.*

FIFTH AVENUE.

(Estimated Cost of Show, \$4,050.)

There is a corking show at the Fifth Avenue this week. It bristles with novelty from one end to the other. Even with the placing of two dramatic sketches on the bill the program doesn't seem to lag, for the show starts with a rush and the pace is kept up until the last moment with just a possible suggestion of dullness in about the center of the program where a big musical sketch is placed. The public at large must have been aware from the billing that the show was one of exceptional value, for the house was crowded from pit to dome while the overture was played.

Dorenzo and La Due started the ball with their nifty acrobatic offering. The work of these two aerial artists, while only taking five minutes of the time of the performance, is so finished that it kept the audience in constant suspense and their reward was a plentitude of applause at the ending. Conlin, Steele and Carr were on "No. 2" with their fetching melange of patter and music, using "Barber's Ball" for a closing number. The act got a half a dozen bows for itself.

Frank Elliston and Co. in "Lady Betty" (New Acts) were on next, followed by Henry Clive, who is assisted by Mai Sturgis Walker. His offering is just a hodge-podge of nonsensicality. Delivered in his inimitable manner it was received with both laughter and applause. "College Life" (New Acts) a musical sketch, held the fifth position. Lola Merrill and Frank Otto in "After The Shower" a lively little singing, talking and dancing skit livened things up a bit after the cumbersome number preceding them. Their material is clean cut and although the one number that Otto sings is of the "blue" variety, they managed to secure a full share of applause and took several encores. Frank Keenan and Co. in "The Oath" (New Acts) next, became the hit of the bill. Bixley and Fink were down next to the closing position, a hard position following the Keenan sketch. They managed bravely to overcome this obstacle and finished strong.

The Three Ernests in a comedy acrobatic offering on the horizontal bars sent the house away laughing. For a comedy closing act this is as good a one as could be secured. Their work is clean cut and they managed their falls in great shape.

Fred.

MANHATTAN.

Barney First was a laugh-getter with his songs and jokes. Josephine Ainsley went well with three songs. Brown and Williams danced into favor. Barry and Mildred in an Irish sketch, elicited considerable laughter with Barry's antics and replies.

Griener and LaFose (New Acts) talked too much, but scored with acrobatics. Rose Reading (New Acts) was announced as a "special." She passed fairly well, considering that she followed the dancing act of Brown and Williams. The pictures pleased.

Mark.

Katherine Osterman will reopen a vaudeville engagement next week at Atlantic City, appearing in a sketch.

HAMMERSTEIN'S.

(Estimated Cost of Show \$3,450.)

It was a cold critical bunch that greeted the artists at Hammerstein's Tuesday night. As act after act underwent the third degree the wisecracks stood and looked at each other and wondered. The bill never did get going. It looked all right on the boards, but didn't play well at all.

Black face acts predominate. There are three on the bill, if Bedini and Arthur may be so classed. The Nichols Sisters were forced to follow Neil O'Brien, although the intermission separated them. The house was well filled, though not capacity.

Bothwell Browne was up against it rather strong. The female impersonator was in the closing position, a hard spot in almost any house let alone Hammerstein's. The audience behaved very well for Browne, and remained seated for the most part. They were amply repaid, for Browne is putting up a first rate specialty, and fast gaining the recognition his work deserves.

Neil O'Brien and Co. closed the first part. Neil is a funny "coon" and the "Fighting the Flames" skit a laughable farce. The act woke the audience up some, but it couldn't reach in and pick out one of those big laughing successes for some reason or other.

Lily Lena appeared before the O'Brien incident, a very good spot for her, and the English woman got through five songs. That is saying a great deal, as no one went especially big. Miss Lena fared as well as anybody.

Stuart Barnes with his several songs and monolog, second before closing, gathered in plenty of giggles and went through long routine in the easy likeable fashion which is his. He must be accredited as even with the hit of the show if not the hit, although Barnes also will probably admit he has done better at the house. A couple of new songs do things for him. "The Patsy Club" is exceedingly well done, with the talk accompanying very funny.

Bedini and Arthur were on too early. This was necessary in order that the couple could make connections at the Bronx house where they are also playing. As a burlesque the pair have selected King Manuel and Gaby Deslys. The opening is really very funny, but the finish is weak. With a good finish they should be able to use it for a few weeks hereabouts. An early position for an act of this sort that usually resorts to burlesquing what has gone before is a great handicap.

The Nichol Sisters opened after the intermission with very little new patter, but an entire new selection of songs. "Beautiful Rag" and "Stop, Stop, Come On and Do It Some More" scored. The songs were liked much better than the dialog.

Howard and North, next to closing, also suffered some, although "Back to Wellington" averaged up a good big percentage of laughs. The act seems to be possessed of perpetual life, for each time around it brings the big screams. The "bug catcher" "gag" was omitted. It is always funny.

Maximus with his strong act opened the program. A muscle display and

AMERICAN.

(Estimated Cost of Show, \$3,550.)

The show at the American this week is one of the best that has been presented there in the last two months, but strange to say the old favorites who have been at the house before walk away with the honors. The performance the early part of the week was as smooth a running one as has been at the Forty-second Street Music Hall in a long time. While it did not really start until the third number, from that point on it was all that could be expected in vaudeville. Thrills, novelty and class were evident at all times.

Lee Tong Foo, the Chinese baritone, opened the show. For a "chink" he speaks very good English and after rendering his French version of "Irish Rosie," there is no question but that he would be well able to qualify as a linguist. But the spot he had was too hard. La Belle Nello came next with acrobatics, fairly well received. Her best trick, a one-hand cart wheel, was reserved for the closing and it passed by.

Chas. Nevins and Ada Gordon in the third position did only fairly well with the first part of their offering, but the "Scare Crow" finish caught the house. They finished amid roars of laughter. Potts Brothers and Co. in "Double Troubles" were laughingly received. Their offering is a good one of the comedy sketch order, the theme being mistaken identity.

Charlie Case was on next to closing the first part. His quaint witticisms kept the audience in good nature. Closing the first part was Edouard Jose and Co. (New Acts) in "The Strike."

Opening the second half is the Ziger Quartette, held over in a repertoire of classical music and one of the hits of the bill. Then came the old favorites, McMahon and Chapelle first, in "Why Hubby Missed the Train." The same routine, presented in the same manner; the same hit was scored, the team sharing the top honors of the evening with Genaro and Bailey, who appeared later.

Kara, the foreign juggler, came next, changed from an early position. He was evidently nervous and made many misses, but nevertheless was warmly received and finished amid a wave of applause. Genaro and Bailey had the position next to closing, and scored the hit of the evening.

"The Grecian Temple," held over, first billed as the Arvi Mystery, was the last act. The management has gotten the Signor to remove the Grecian robes from several of the posers, and the act could now be billed as the "Undraped Beauties." There were gasps of astonishment from all parts of the house when the first picture of this variety was shown. The Signor used good judgment in not startling the audience with too unconventional a pose at first, but led them on by slow stages. The act, if it can remain as it is at present, is sure to be the talk of the town before long.

Fred.

the lifting about of a heavy dumb bell make up the routine, with a spring board fling as the finish. Maximus is a good showman. Cotter and Boulder (New Acts). *Dash.*

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

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(Wah)

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AMERICAN (William Morris, mgr.; agent, direct).—Taken individually, the majority of the numbers at the Morris house this week show merit, but one could not recommend the show as a whole for an entertaining program. Perhaps the bill might be laid out to better advantage. Monday night but few of the eight acts received more than a half-hearted response. A noticeable defect was the lack of comedy. "Scrooge," in its second week, was easily the hit of the bill, closing the first part. Owing to the illness of Charles Dodsworth, Tom Terris held down the title role. It is doubtful if the part could be better handled by anyone. Byron and Langdon, in fourth position, would have been more valuable to the program in a lower spot, for with the exception of Jimmy Callahan, a local baseball player, they closed the comedy department. Callahan delivered a monolog, and made good without mentioning the specialty, his chosen profession; but at his best, Jimmy is still in Mike Donlin's class. Mazini and Bobby, in an early spot, were another hit, aided by one of the best trained fox terriers yet seen in Chicago. The comedy has been well arranged, and for an acrobatic offering this may be safely classed as excellent. George Primrose and Co. easily found favor, Mr. Primrose scoring big with his footwork. Harper, Smith and Co., colored, have something away from the general run of colored acts. The opening song was never meant for a refined audience. The Macarte Sisters opened the second part with their tight-wire specialty, and were well applauded. Steve Bartel gave the bill a good start with his concertina solos, while "The Futurity Winner" closed.

WYNN.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit; Monday rehearsal, D).—Vaudeville gets back to its very own this week and for adornment has Elbert Hubbard as topline. Independent of the advantages derived from the presence of this brainy and gentle disciple of advancement the bill affords the very best example of excellence in booking a real variety show this stage has displayed in many months. Diversity and excellence are combined in the specialty list and the task of re-

viewing the show resolves itself into paragraphs of praise. At 2:15 Monday afternoon the O'Brien-Havel interlude was just beginning. Previously Denton and Le Beuf had opened the show with comedy bar displays, and R. J. Hamilton had demonstrated what he could do with a banjo. Harold Alexander (New Acts), La Belle Marie; acting, singing, wire-walking, dancing, cornet playing; all artistically achieved by a pretty girl of well rounded figure and ambitious to an astonishing degree—a remarkable display of versatility in which Billy Hart aided and abetted with good effect. This Jill of all trades captured the house. The best light comedy pair seen on this stage in eight months turned up in the person of Wellington Cross and Lois Josephine. Cross is a clever comedian and the girl displays unctious rare indeed among women. Their burlesquing is right up to the second, and the material bright a shining silver. The dash and vivacity of their performance sent them through to storms of applause. Their burlesque acting, as an encore, regardless of its ancient source was so modernized and timely that they for a second time cleaned up, their dual hit being the biggest applause and laughter record of the show. Valentine and Dooley's bicycle act was a good number when "tried out" at the Bush-Temple during the summer, and it returns now better than ever. Another girl has been added, and the difficult tricks set the act almost in a class of its own. Bringing on the comedian from the audience gets nothing, but once on the stage his sober-faced methods contribute the best element of laughter this style of performance has shown in these parts. The Three Vagrants scored heavily in the matter of appreciative applause for their artistic vocal and instrumental musical innings. Gus Edward's "Night Birds" closed the show, with Fra Elbertus in the dreaded "next to closing" place. The Sage of East Aurora "came back" with a swirl of intellectual joys to the stage where he first appeared in vaudeville, starting now upon a regular tour as a vaudeville "single." He easily stands alone all unto himself. Creasy and Dayne, in their second week, offered "Wyoming Whoop."

STAR (T. J. Carmody, mgr.; agent, W. V.

A.).—The remarkable individuality of this week's bill lies in the fact that the humor department ranges so wide that almost every joke since "why does a chicken" is represented in its department of humor. The range of laugh producers is noteworthy, not alone because the list presents an interesting study but because the denizens of Milwaukee avenue met them every one half way and laughed as though they recognized them when they saw the quips coming. Madam Tenderhoof was exempt for the reason that her specialty was confusions and teeth hanging as the opener of the Joe Miller Carnival. She limbered herself through hoops and had other proofs of suppleness which indicated absolute spinelessness and was applauded. Cliff Dean and Co. gave the tabloid melodrama, "A Chance for Three" faithful consideration after having told the story of the sketch in "one." From the time the drawoff exposed the full stage there was never a doubt as to the outcome, but Dean himself, Marjorie Dean and Raymond Wells acted with such fervor that the audience applauded when the time came just as any audience ought to have done or be judged forever low browed. Murray and Lane followed, lending their delightful voices occasionally during the quarter hour or more they promised to fulfill. "Heintz is Pickled Again" proved a concession to "popular stuff" which struck home around Wicker Park, and Murray lent his talents willingly to a clench which hundreds of vaudeville singers find a necessity. Vaudeville will never come into its own so far as these talented singers are concerned until Murray removes the comedy bug out from his system; and then people who think they are singers will know it. The girls who contributed four "numbers" to the "Jungle Girls" specialty which Tom Linton presents redeemed the inning from the fate which might have resulted through Charles R. Edrington's comedy. It was just a bit remarkable that he represented a missionary while in the same bill—the black-faced member of Hufford and Chains act burlesqued a ducky parson while wearing the collar and cloth of a clergyman. Early in the bill two seconds of legmania won for Morris Golden a riot of applause after a full specialty of fiddling had died on his hands. Coin's Dogs closed.

WALT.
TREVETT (S. W. Quinn, mgr.; agent, W. V. A.).—With summer weather prevailing the attendance Tuesday afternoon fell below average and the small audience went a long way toward making the show run slow. After the Two Ahlbergs who opened with an acrobatic specialty, came Cal Stewart, forced to work without scenery because of a local fire ordinance. Stewart was severely handicapped but succeeded in scoring a big hit nevertheless. Nevins and Erwood in blackface were well rewarded, the dancing being sufficiently strong to warrant success. Paul Florus offered three numbers on his xylophone and passed safely although more ragtime would have been welcomed. James R. Waite and Co. presented "At Light House Point" a dramatic playlet adapted from the story "Life on the Maine Coast." After eighteen minutes of laughless talk noth-

ing happened. Mr. Waite's acting is worthy of mention but the vehicle he has chosen contains no value for vaudeville. Vera Berliner was like a breath of fresh air. Miss Berliner has appearance, ability and a corking good time in her possession and will bear watching. She registered a well deserved hit. The Rindos pleased with their hoop offering and Williams and Thompson and Co. closed with a blackface sketch that required the use of the slap sticks, a revolver and a cannon.

WYNN.
EMPIRE (I. M. Herk, mgr.).—The chorus girls with the "Cherry Blossoms" deserve first consideration. They are a good looking lot, sing splendidly, dance well and do credit to their class in three numbers which they have all by their lonesome—with Stella Miller, Gertrude Brown and Dot Richards, chorus girls themselves, may lead them. "Jungle Moon" is one of the pretty numbers of the show and in the "San Francisco Glide" the girls performed so much to the liking of the packed house that five recalls were necessary to satisfy the demand. During numbers led by Joe Carr, Eddie Mack, Lillian Perry, Cherry Bonner and Joe Burton, and in the finishing, the choristers worked hard and often, donning some attractive costumes and frequently changing. They entered into a well worked "shadowgraph" scene which the house liked for a half dozen encores; sat in electric lighted swings to bring the first part to a pretty close, participated with gusto in the "football" incident and generally disported themselves vastly to the benefit of the whole proceedings. Three splendid women were made known as principals in Lillian Perry, Cherry Bonner and Minnie Granville. Miss Perry was so plumply persuasive in method that the audience seemed to want her in action all the time. For her first song she received three encores, real ones; and in everything she did proved her ability and demonstrated popularity. Miss Granville as a "straight" would be hard to match. She is a woman of fine appearance, reads her lines intelligently and lends earnestness and force to her work which acts off her share as clearly as a cameo. Miss Bonner was in equal favor with the other ladies, whether in leading numbers or helping in the comedy uplift. She's a fine looking girl, wears her clothes well and makes a natty "boy" when it comes time for tights. John H. Perry wrote and produced the first part, "Any Little Girl," and may have performed the same service in the afterpiece, "Unneighborly Neighbors," although the program does not say so. In naming his characters for the first part he has shown needless bad taste in selecting a name for Joe Carr's role which is identical with that of a departed but well remembered and respected burlesque woman. Any other name would do. Any other title would answer for the book, also, but that makes little difference as the fun is all hodge-podge and laughter bits which, in the hands of such excellent players as Eddie Mack, Joe Carr and the author, eventuate in a period of hilarity seldom straggled in three hours. Mack is especially skilful as a mirth provoker, doing a character

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Sensational success, this week (Oct. 17)
Hammerstein's, New York

role in the opener and coming through with good effect as a German dialectician in the closing farce. His versatility is further shown in the olio, where he appears to brilliant advantage as an Italian. Joe Burton gets into the vaudeville section with Chas. F. Edwards and some of the chorus girls for an luring which carries a lot of contraband material in verse and chorus of the "Janitor" song, what laughs produced coming because of the "blue" stuff. The opening for this number has been borrowed from another team of burlesquers, the man seated in the audience and talking to the "straight" on the stage, being this time an Irishman instead of a Swede. It doesn't get much, anyhow. The olio openers are Joe Carr, Lillian Perry and Cherry Bonner in a "three" act which has Carr's prize-recitation as its best feature, aside from the attractive dressing the girls develop. Granville and Mack and the Alrona-Zoeller Trio are referred to under New Acts. These last-mentioned teams contributed the redeeming features of the olio, considered strictly as a vaudeville section. The company dressing is fine. Particularly stunning effects are produced by the costumes of the chorus at the opening of the afterpiece. They represent a heavy investment in black velvet capes under which full thighs of pink are shown against brilliant inside linings when the flash is given. There is also an especially pretty outfit of penny-pants for the girls, and among the dozen changes made there are many other displays which show enterprise and business sagacity. The comedy methods might be questioned by other audiences than the Empire's; but here no settlement workers or moral uplifters congregate. Those present on most occasions like their amusement vicariously aped; the "Cherry Blossoms" not only satisfied but highly delighted. WALT.

STAR AND GARTER (Wm. Beebe, mgr.)—The quality of the acting abilities of the "Run-away Girl" membership is a conspicuous feature of the resulting excellent performance. Where most managers seem content to carry one or two principals who can make pretense at all in that line, Peter S. Clark has wisely selected several players who rate above the average. With Jack Reid, principal comedian, naturally goes Ella Reed Gilbert as leading woman; one who in personal charm, classy style and an ability to get every ounce of value out of a part has few peers in burlesque. Reid is likewise a leader in his class, a fact proved by the laughing results his efforts attained last Sunday night when he kept a capacity audience outbursting with glee most of the time he was in sight. And when he was not in the picture his pen-work, "The Aviator," which opened the show, furnished food for laughs; the book, his work as producer and director all reflecting credit upon him. Although the programming does not say he probably wrote or put together the farcical afterpiece "A Mixed Affair," which kept the merriment bubbling and sent the crowds home highly pleased with their evening's entertainment. To this consummation an excellently trained chorus contributed no mean part, their share consisting of frequent changes to often stunning clothes, dancing and stepping off the numbers and singing better than most "ladies of the village" are wont to

do. Some novelties in costuming drew twice upon the poultry runs for inspiration. Ella Reed Gilbert leading a "goose" number with the girls bearing "heads" of papier-mache in the opener; and in the afterpiece, "Chanteciere Rag" provided one of the prettiest costumes of the evening, with the chorists all in red costume, with "chicken" headpieces, behind the sprightly Winifred Green. An effective idea was used in "The Man of Ability," a song led by Jack Reid and J. Sherriff Mackey, the head and features of prominent men being recalled in papier-mache upon the shoulders of chorus men, who entered and the different characters were referred to in the song. "A Soldier I" served to introduce Pert Croix and Alice Wilson, in tights, as marshals of the march, providing a fetching picture. Winifred Greene led "My Squaw Colleen," with the girls all keeping pace with her fast delivery of lively dance. Miss Gilbert came to the fore as attractively as leader of "minstrel" number which rendered the finish of the first part lively and enjoyable. The chorus girls showed their "two-step and circle" abilities in the "Hallelujah Dance," with Jack Elliott and Alice Wilson setting the going, and thereby sent along their average as contributing elements to the entertainment. An idea to cap the climax of the first part showed pictures of most of the Presidents, backed by electric lights, in an arrangement let down from the flies, which brought the portraits into bold relief against the darkened background. The comedy, carried chiefly by Jack Reid and J. Sherriff Mackey, was developed along strictly artistic lines, without resort to one iota of offensiveness or suggestion. A particularly good "bit" was entered into by Miss Gilbert, who served an imaginary meal, in courses, to the comedians, the pantomiming being most excellently achieved. There was some funny "business" with props, and Reid, and a beer-drinking incident which brought wholesome laughs, along with any number of clever "bits" to boost the frivolity score. Frank (Bud) Williamson carried a well-conceived "Wild West" type without exaggeration in the first part, and played excellently an essential role in the afterpiece. His Westerner was particularly well done, being free from boisterous burlesquing usually considered proper, and still drawn sharply enough to make the role stand out. Jack Elliott proved a capital "straight," and the Misses Wilson, Croix and Rene Aubrey passed acceptably in unimportant roles. Frank Wakefield's share in the larger proceedings did not come much, but in the olio, presenting, with Jack Reid, Jack Elliott and Robert M. Jackson, "The Tie That Binds," his "dope" study was so artistically conceived and executed that he more than compensated. His personal hit therein was extraordinary. Winifred Green, before lending to the comedy her own touch in the burlesque and afterpiece, put across a singing and dancing interlude in the vaudeville section which completed her utter capture of the audience. She made the niftiest sort of a knee-panted boy and danced, true to her billing, just like a man. Frozini was doing the "straight" with especially for this week, his accordion playing cleaning up the middle section of the entertainment. In the matter of wardrobe, the company outfitting showed many pretty effects and designs, and among the principals, Ella Gilbert comes in for particular praise. She wore several handsome gowns, and the rough edges, in demand, and in a simple and appropriate white dress for the afterpiece proved that she could look handsome and classy without the extra adornment of evening clothes. Special commendation is due Robert M. Jackson for his artistic types of a Frenchman and a Chinaman—both cleverly made up and expertly played. WALT.

CENTURY (L. A. Galvin, mgr.; agent, Earl J. Cox).—The bill shown the latter half of last week was not up to the standard. Comedy was lacking. It is the first time in several months that the Century's show was only fair. Friday evening's match house was in attendance. The Murders opened and did nicely. The three dogs used in the act are well trained and go through their various tricks without a break. The scenery used could stand a good deal retouching. Jerome and Lewis were well received. Fauvette and Vernon work nicely together in the comedy sketch, "She Wants Me to Follow Her." This title could be changed to something more appropriate. Miss Fauvette is a clever dancer, and Miss Vernon handles the Irish brogue with ease, causing most of the laughs throughout the playlet. The act needs a few changes in places, and after the rough edges are worn off will have easy sailing. Frank Reid tried his hand at being a Hebrew comedian. He should break away from this and work straight, for he has the right material which is sure-fire for him, and he would make a single act that could go. The Van Kaathovens, a quartet of parlor entertainers, were in closing position. The playing on the cello was tried by the male members was nicely handled. Both are good musicians. After a few selections on the instruments the four sing, but the harmony fell way short. They hold their own in the late act. H. R.

PLAZA (Fred W. Hartmann, mgr.; agent, W. V. M. A.).—This house, formerly known as the Comedy, reopened Monday night, with a turnaway business for the first show and a fair house for the second. Although practically a new theatre, several thousand dollars have been expended in alterations, the changed

interior now presenting a most attractive appearance. It carries the air of a real theatre, and is by far the prettiest 10-20 in Chicago. The inverted light system has been introduced throughout the auditorium. The result is mellow and pleasant in effect. The capacity runs about 1,000, divided between orchestra floor and one balcony. Concrete and fireproof construction makes the place safe, and the house is in position to make a strong bid for patronage in opposition to Sittner's, a popular 10-20, only a short distance west on North Avenue. While the opening bill carried no "big names," the entertainment afforded by Steeley and Edwards, Williams and Gordon, "Examination Day," Sampson and Douglas, and Ellis-Nowlin Co. proved entertaining and satisfactory. The one act on the bill which took prominence over the rest, because of merit and manner of presentation, was provided by Lacy, Sampson and Mabel Douglas, a brace of players who seem to be strangers around these parts. The girl is little short of a wonder in the line of eccentric comedy. She has a personality which fairly bubbles over with vivacity and magnetism, so good-looking that even eccentric make-up cannot disguise it, and a genuine sense of humor with an abundant ability to demonstrate it. She is a revelation among players generally offered in this class of theatre. Sampson is a good "feeder" for her comedy, has a good singing voice, and when it comes to joining his partner in some lively and clever stunts. WALT.

SITTNER'S (Paul Sittner, mgr.; agent, S.-C.).—At the second show, Monday evening, a big change could be seen in the size of the audience. Something evidently caused the usual crowd to remain away, and that "something" doubtless lay in the new opposition (Plaza) opening that night. Hardly a hundred people witnessed the second performance. Those present saw a show evenly balanced and of the pleasing sort. Curtis Roosters made a dandy opener. Rubie Marlowe has become popular with Northsiders, and her singing voice has improved wonderfully. Myrtle Byrne and Co. introduced a shooting act full of interesting moments. Klein and Clifton sent over "The Dummy's Holiday" to much laughter. The clever working of Mr. Klein as the "Dummy," and the fine support given him by Miss Clifton sent the duo home a winner. Lee Bees and Co. in "Old Folks at Home," with an entirely new cast, may work the act into a go in time. Miss Lawrence, who plays an old woman, represents the character splendidly, but neglected to change her voice. New scenery is needed. The drop used looks badly. Bert Earl won his way with fast and flashy playing the banjo. George S. Van's Imperial Minstrels cut so as to fit in for a closing act, and put one over for a minstrel brigade. The work of the different members in their solo numbers proved pleasing. Billy Mann is a bright light with the troupe. H. R.

"Three Million Dollars" will be replaced next Monday at the end of its second week on the Chicago Opera House stage by "The Penalty," an anti-divorce play, to be acted by Hilda Spong and others.

Ray Thompson will take "Joe Bailey," his beauty horse, over the Patastia time, at the end of Buffalo and Pawnee Bill's season. Le Clair and Sampson are just in from the Orpheum time, to play some W. V. A. booking previous to starting an Interstate tour.

Merle Du Mont retired from Gallagher & Shean's "Big Banner" Show at the Alhambra and will remain home with his mother in a flat for this winter. Merle was a La Salle favorite in the palmy days of real management for that house.

Henry Lee was taken suddenly ill at the Wellington Saturday and was unable to start his T. B. C. engagements at Churchville Temple, Grand Rapids, last Monday. It is thought that it may be necessary to remove him to a sanitarium.

J. Chester De Monde and Co. are here to play Doudrick's time. Bobbie and Hazelle Robison came in from the Coast Monday to begin a series of local vaudeville dates, playing here for the first time.

The Blismarck, where many professionals dwell, had its first scare Monday night. Joe Binder, night clerk since the first great dog in arousing the lumbering and unsuspecting guests. A defective fire caught fire and kicked up more smoke than was nice. When Frederick opened his door, roused by his dog, to see what the smudge was all about, the canine took his pipe out of his mouth and started through the halls rattling door knobs and barking vigorously to awaken the sleepers. By the time Binder had quieted the guests and revived himself from fatigue in a flagon of "imported" the dog had completed the rounds and was back at Bowers' door.

Some of the local 10-20's have added 80-cent seats to their complement of accommodations, although they are not advertised widely in the different neighborhoods. The scheme is used successfully to "edge" an extra dime from patrons who come too late for seats when improvident enough not to order in advance.

Victor Kremer, who started in the music business for himself, two months ago, in rooms which he presumed then would hold him for a considerable length of time, has expanded and is now trying to grab off as much room as he can bargain for on his floor of the Oneonta Building. Kremer "himself" is putting up some scrap in the local brushes between music publishers.

Harry Woodruff began his season at Hammond, near here, Saturday night, in "The Genius," a play made over into musical comedy form which eventually lands for an expected run at the Princess.

Joseph Medill Paterson, who wrote Herman Leib's "Dope" and other vaudeville sketches, has arranged for an early production of his drama, "Rebellion," at the Grand Opera House.

Harry Bartlett, a vaudeville performer, is confined at the German American Hospital. For his relief Mullen and Correll last week collected a goodly fund among professionals in these parts, providing funds to insure his comfort and good treatment while he convalesces.

It is understood that the Potter-Hartwell Trio soon leave the "Big Banner" Show to return to vaudeville.

Gill Brown and Lill Mills, who proved the value of their new act in the houses Paul Goudron books in this vicinity, have been given sixteen weeks of the regular S-C time, opening next Monday at Butte.

Kramer and Ross have been booked by Jo Paige Smith to start a string of eastern vaudeville houses, starting Nov. 28.

Edward Shayne is getting busy in his new booking agency. One day last week he landed contracts for Frank Bush, the Marco Twins and Watson and Little through the W. V. A. and booked Fred V. Bowers and Co. for eight weeks with the T. B. C.

James Callahan, a local baseball hero, who is featured on the American's bill for this week, will also play Cubs-Athletic reporter for a local paper. He expects to run from the ball park to the theatre afternoon in an automobile, which his press agent says will be fitted up like a dressing room. As Callahan will only make a "talk" as a specialty it is just clear what he is to "dress" for en route. The American is making all it can out of "baseball week."

Frank Q. Doyle is booking a series of big names, among them some good acts, for the Wilson-Willard split on the Jones, Lennick & Sheffer Circuit here in town. Frederick V. Bowers and Co., Rice and Cohen, Fields and Lewis, Julian Rose and Dan Sherman and Co. are among the past, present and futures as top-liners at those 10-20's.

Some Chicago agents met Saturday afternoon at Murray's office. Edward Wyerann, Tom Brantford, Johnny McGrail, Geo. Perry, Lee Krause, Harry Kraus and Blee answered the roll call. Norman Friedenwald and Eddie Shayne absent. An agreement was entered into to obviate the prevalent habit of one act offering to several "ten per centers" to be booked.

Charles Michael Conner, who has been pilot-the Sells-Floto "No. 1" car during the season, reached town last Saturday and departed Monday for Toledo, to take the advance of "The Rosary," which plays the cities and larger one-nighters.

Adolph Marks has secured for Flo and Amy Chatham a judgment against the Jefferson Amusement Co., operating the Hamilton, an Englewood 10-20, for the amount of a week's salary. The young women were closed after their first performance.

Chas. E. Hodkins has added the Cabance, St. Louis, to the Lyric Vaudeville Circuit and starts placing acts next Monday. The theatre is in an exclusive section of the Mound City and newly opened.

Chauncey Olcott pays his annual visit to McVicker's next week, following Robert Hilliard's "A Fool There Was."

The revival or "survival" thing will be further clinched at the Lyric by Fritz Scheff when she next week follows "The Gambler" with "The Mikado." Digby Bell will be Ko Ko. Others in her support include some principals who were members of the opera season at McVicker's last summer.

Something went wrong down East with Bailey & Austin's "Aero Girl" show, booked for this week at the Court, and in place of that company Henry E. Dixey will open Sunday evening in "The Naked Truth," presented by Wm. A. Brady, a manager who maintains that Chicago is the poorest show town on the map. The attraction to follow Richard Carle's run in "Jumping Jupiter" has been switched, in the announcements, several times. First K. & E. promised a show next John Cor announced his own musical production and finally after

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two whacks at it the Shuberts placed Dixey. Will this house the Independents have access to the Grand Opera House, Garrick, Lyric and Princess in Chicago.

Richard Jose brings "Silver Threads" to follow "The Rosary," which has been playing since Labor Day, at the Globe.

Genes in "The Bachelor Belle," at the Illinois, opened Monday with Amelia Stone, Eva Fallon, Frank Lalor and Josie Sadler among her supporters.

The Russian dancers, Plavlova and Mordkin, appear at the Auditorium next Saturday night and Sunday afternoon, with ten other Russian soloists and a ballet. Terms: \$3.00 to 50 cents.

These musical shows held over for this week: "The Chocolate Soldier," at the Garrick; Elsie Janis, in "The Slim Princess," Studebaker; "The Sweetest Girl in Paris," La Salle; "Bright Eyes," Colonel; and "Three Million Dollars," Chicago Opera House.

LINDEN (Charles Hatch, mgr.; agent, William Morris)—Newbarr and Margraff, Allie Leslie Hassan, Lillian Mortimer and Co., Waiman, Flavie Bros., Ferguson and Mack, Allen Summers, Harry S. Mack and Co., Ingram and Lind.

JULIAN (J. A. Condermann, mgr.; agent, William Morris)—Williams and Culver, Teed and Lazelle, Mabel McKinley, Frank Bush, Blondell and Starr.

PRESIDENT (I. A. Levinson, mgr.; agent, William Morris)—Allen Summers, Ingram and Lind, Sam Curtis and Co., Josephine Sabel, Musical Gerald, Levlina and Neulesco, Clara Stevens, Lew Williams and Co., Flavio Bros.

LYDA (George Hines, mgr.; agent, W. V. M. A.)—Carlisle Paines, Three American Comiques, Helen Harding and Co., Heid and Sloan, the Aldeans, Delmore and Darrell, Leoni and Dale, Leo Filler, Jack Miller, Kesselly's Marionettes.

SCHINDLER'S (Louis Schindler, mgr.; agent, W. V. M. A.)—Mad Miller, Lew Williams and Co., Leoni and Dale, Jack Miller, "The Eagle and the Girl," Yackley and Bunnell, Heid and Sloan, Cadieux.

CIRCLE (Rainbow Bros., mgrs.; agent, W. V. M. A.)—Yackley and Bunnell, Orrin, Tim McMahon's Watermelon Girls.

GRAND (Agent, W. V. M. A.)—Olde Home Choir, Archie Faulk, Sylvester and Vance, Schuster and Cole, Varin and Varin, Farmer Jones, Lewin Martel, Eleanore Otis and Co., Coffman and Carroll.

SITTNER'S (Paul Sittner, mgr.; agent, S. C.)—Curtis' Roosters, Burt Earl, Lee Beggs and Co., Kiell and Kilfitt, Van's Minstrels and Myrtle Byrne and Co.

REPUBLIC (Chas. Koester, mgr.; agent, S. C.)—Armin Bros., Pearl Allen, Sicali and Garrett, Bobby and Hazel Robinson and Mr. and Mrs. W. W. O'Brien, Jacobs and Sardell, Annette Warren, Gladys Arnold and Co., Lester Bernard, Four Dancing Belles.

WHITE PALACE (Kenneth Fitzpatrick, mgr.; agent, S. C.)—Four Dancing Belles, Lester Bernard, Gladys Arnold, Annette Warren, Jacobs and Sardell, Mr. and Mrs. W. W. O'Brien, Bobby and Hazel Robinson, Sicali and Garrett, Pearl Allen and Armin Bros.

APOLLO (Robert Levy, mgr.; agent, Frank Q. Doyle)—Le Roy and Clayton, McMahon's Pullman Porter Maids, Al Mastiff and Co., La Vigne and Jaffey, Dancing Dupars.

CRYSTAL (Frank Schaefer, mgr.; agent, Frank Q. Doyle)—Consul, "The Benediction," Bates and Anderson, Harold A. Yates, Great Delzars.

WILSON AVENUE (Jones Linick & Schaefer, mgrs.; agent, Frank Q. Doyle)—"The Operator," Sherman and De Forest, Risley and Reno, Billy Morris and Sherwood Sisters, Hillman and Roberts.

LYCEUM (Fred Linick, mgr.; agent, Frank Q. Doyle)—Rocadero Quartette, Rose Johnson, Grace Huntington and Co., Ned Nelson.

PEKIN (Robert Moits, mgr.; agent, Frank Q. Doyle)—The Wheelers, Yelde Trio, Tom Brown, Mills and Perrin, Pekin Musical Comedy Co.

GARFIELD (Robert Wassmann, mgr.; agent, Frank Q. Doyle)—Bunth and Rudd, Hall and Thaw, Blossom Robinson, Clark Bros.

VIRGINIA (J. V. Ritchey, mgr.; agent, Frank Q. Doyle)—Clifton Allen and Co., H. V. Fitzgerald, Leora Vennet, Terry and Bentley, Sicilian Trio.

WILLARD (Jones Linick & Schaefer, mgrs.; agent, Frank Q. Doyle)—Al Fields and Dave Lewis, Cora Hickie Hoffer and Co., Billy Link, Laurent Trio, Mexican Marimba Trio.

BIJOU DREAM (Sigmund Faller, mgr.; agent, Frank Q. Doyle)—The Clarks, Alonzo Moore, Ryno and Emerson, Frank Hazeltine, Snyder and Miller, Margaret Stewart.

GEM (Charles Schaefer, mgr.; agent, Frank Q. Doyle)—Burfield Sisters, Lorenzo and Co., Joe Price, Frothingham and Denham, James Sisters.

FOREST PARK (C. E. Barnard, mgr.; agent, Frank Q. Doyle)—Smith Bros., Edna Julian, Beason & Harris, Brixton and Brixton.

ESSEX (Bilharz & Lewis, mgrs.; agent, Frank Q. Doyle)—Wills and Barron, Chester R. Scott, Three Belmont Sisters.

SAN FRANCISCO

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ORPHEUM (Martin Beck, mgr.; agent direct).—Six Abdallahs scored heavily, giving the show a flying start. Hal Stephens, assisted by Isabel Allen and William Scanlan, held the interest with his "Famous Scenes from Famous Plays." "Rip Van Winkle" still continues the most popular of his repertoire. Joseph Adelmann Family did well with the kind applause selections. La Tortalada scored with the top of the house. The lower section was skeptical. Dancing disappointment. Act running too long. Miss Meyers of Meyers, Warren and Lyon, scored an immense individual hit. Her entrance was the sign for a hearty reception. John F. Wade has a delightful refreshing sketch in "Marse Shelby's Chicken Dinner." It proved an artistic hit. Quinn and Mitchell landed a big winner. Flying Martins closed the show holding the audience spellbound.

NATIONAL (Zirk Abrams, mgr.; agent S. C.)—The Vagabonds started the show slowly. The man is losing the value of his cleverness through a poor routine. Emma Don (New Acts); Daniel J. Sullivan in "Capt. Barry," left pleasing impression. La Belle Meeker, "Physical Culture Maid," started slowly but finished strong. Kate Fowler at the piano won through "rag" selections. Fritzkow and Blanchard won hearty applause with their yodling and comedy. Franklyn Ardelland Co. "cleaned up" with a bright, snappy comedy sketch.

WIGWAM (Sam Harris, mgr.; agent, S. C.)—Cora Simpson in "Interviews," open the bill and started things satisfactory. Hughes Musical Trio pleased. Lester and Moore had rough going. Started a wrinkle at the finish when the man scored. Leroy and Harvey in "Rained In," started slowly but picked up as they progressed and finish a laughing hit. Doric Trio singers were big applause winners. "Annapolis Girl" found things to her liking.

CHUTES (Ed. Levey, mgr.; agent, Pantages direct).—It looks like record business at Chutes this week. Musical De Fays gave the show bouncing opening. Florence Trio spoil an otherwise good act through lack of attention to dressing. Wilbur, Mason and Jordan freely applauded. Elmore and Raymond, ordinary singing and dancing act. Jack Golden and Co. scored substantially. Tom Kelly, riotous hit. John L. and Jake Kilrain, given big reception.

AMERICAN (James Pilling, mgr.; agent S. C.)—Business started very good. Zerell Bros. did nicely, opening the program. Bally and Bally, colored, well received. Mlle. Mercereau and James Post and Co. completed.

Laurence Johnston, the ventriloquist, finished his time on Pantage's Circuit, and is spending three weeks duck hunting with relatives on the Loup River, Hazard, Neb., prior to opening on the United time, Nov. 7, placed by Max Hart.

Beatrice Blake, character comedienne, a recent arrival from Australia, opens on Pantage's time in Los Angeles 17 going Eastward.

Charlie Butterworth is still in town "coon shouting" at Blot's Cafe. Jeanette Dupre is filling in a week of Orpheum time at the Garrick, San Diego, week 17, before returning to San Francisco.

The Three White Kuhns appear at the Orpheum week Nov. 7 and 14.

Reinler & Gores left this week for the east after playing all the available time in this vicinity. They intend playing time on the way eastward.

Max Dill has his company in active rehearsal for his musical comedy season which opens

at the Garrick 24. Beatrice Michelena, a daughter of the well known tenor now located in this city, and sister of Vera Michelena, a musical comedy star, is the latest acquisition to the company.

Tim Sullivan, one of the oldest actors in the business, now appearing with John Mason in "The Witching Hour" is an uncle of Manager Ed. Levy of the Chutes.

Albert Pench opens on the Pantage's Circuit in Los Angeles 17 with the Colorado time to follow.

The North Beach Carnival Produce Fair to be held 24-25-26 will be handled by Edward M. Foley and Tony Gorman who intend to conduct it as an old-fashioned county fair under canvas. The tops will be pitched upon one of the Public Squares of North Beach in the heart of the Latin Quarter of the city.

"A Stubborn Cinderella," the first of the season's Cort attractions booked into the Princess, has made a favorable impression.

"The Whirlwind," a new play by Henri Bernstein, author of "The Thiel," which was chosen by Margaret Hillington to replace "Until Eternity" is in active rehearsal in Los Angeles, where it will probably be given its premiere before opening in Tacoma, Wash., 19.

La Estrellita returns to the Portola Cafe week 23, after a trip to Old Mexico.

Idora Park, Oakland, closed for the winter season 16.

PORTOLA CAFE (Herman Hermansen, mgr.; Amusement Director, Henry Garcia)—Irma de La Pomme; Milano Duo; Bob Albright; Madge Maitland; Great Mexican Marimba players; Senor Luis Pamles.

PRINCESS (Sam Loverich, mgr.; Direction N. W. T. A.)—"Going Some."

SAVOY (F. W. Busey, Direction John Cort).—Viola Allen in "The White Sister."

ALCAZAR (Belasco & Mayer, mgr.; stock).—"The Patriot."

COLUMBIA (Gottlob & Marx, mgrs.; Direction K. & E.)—"Three Twins."

GARRICK THEATRE.—Bovani Opera Co.

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ZALLAH

BOSTON

By J. Goetz.

80 Summer St.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—What was voted the best bill of the year is at this house for the week. Comedy predominated. The headline act was presented by Murphy, Nichols and Co.; Jane Courthope & Co., very good; Amoros Sisters, two acrobatic Eva Tanguays; McDonald and Carson, after three years' absence, presented good singing and dancing comedy with Scotch flavor; Gene Greene sang "coon" songs in a pleasing manner, he dresses his act neatly; Nelson and Otto, local girls, in songs and piano, showed cleverness; Goleman's can-can dogs and pigrinos presented a clever animal act; Field Brothers, very good dancers.

ORPHEUM (L. M. Boas, mgr.; agent, L. B. O.).—Poole & Lane; Kimball & Lewis; Emerald & Dupree; McGarvey; Taylor Twins; May Duryea & Co.; Three Alex; George C. Davis; Firensi Trio; Tora Family; Those Three Singers; Gertie Le Claire & Picks; Billie K. Wells; pictures.

The Orpheum, at Newburyport, was ruined by fire at 3 a. m., Oct. 17. The lessee and manager, Lawrence C. Thayer, of Boston, had a narrow escape from death. He was badly burned about the face and hands and is now in a state of collapse from heart trouble. The firemen succeeded in confining the blaze to the theatre building. Mr. Thayer was sleeping in his office and was assisted out. An estimate of the loss was set at \$12,000, on which there was insurance. The building was owned by the Newburyport Amusement Co. The people playing there the past week had removed their effects but a few hours before the fire started.

Announcements for the ninety-sixth season of the Handel and Haydn Society have been made. Emil Mellenhauser, conductor.

The Church Booking Office had placed Prof. Corey, That Kind, The Chagnons and Vinton Sisters at the Orpheum, Newburyport, and when news of the fire came, C. B. O. placed them in town.

Henry Hammond Gallison, the first American painter to achieve the honor of having one of his works placed in the National Museum of Italy, was buried at Mt. Auburn cemetery, 15. He died of apoplexy at his home, 94 Brattle Street, Cambridge. He was born in Boston, May 2, 1850.

George F. Hayes, with an office at 18 Boylston street, who passed himself off as a manager with a traveling show and advertised for a treasurer to travel with the production, was sentenced to two months in the House of Correction by Judge Bolster. He was arraigned on the charge of stealing \$125 from George W. Cunningham of Providence, R. I. Cunningham went to him through the advertisement and gave up the money. Hayes appealed and was held in bail for the Superior Court.

There will be no soloist at the Boston Symphony concert this week, due to the death of Charles Gilbert, the French baritone. Conductor Fiedler was compelled to make a change in his plans. A number of new classics have been arranged for production by the orchestra. A rendition of them will be made at the coming concert.

HUB (Joe Mack, mgr.; agent, Fred Mardo).—Ten Merry Youngsters; Hammond & Forrester; Weston Bros.; McCarvers; Ritta Murri; pictures.

GORDON'S-CHELSEA (Gordon Bros., mgrs.; agent, Fred Mardo).—Gordon Weston; Verdon & Hanson; Drew; Hammond & Forrester; Belle Hathaway's Monkeys; pictures.

SCENIC-EAST BOSTON (George Morrison, mgr.; agent, Fred Mardo).—Don Ramsay's Harmonists; Edgar Burger; Lillian Colson; Burton & Dunlap; The Murrays; Musical Wizards; pictures.

SALEM THEATRE-SALEM.—Dan Landry; Victorina Troup; Budd & Claire Billy Adams; Marvelous Hiltons; Melvin & Duxbury; Harry Tighe & Co. pictures.

COMIQUE-LYNN (M. Mark, mgr.; agent, Fred Mardo).—Tremont Quartet; Frank J. Hurley Landis & Knowles; P. J. Riley; pictures.

OLD SOUTH (Frank Browne, mgr.; agent, C. B. O.).—Coleman, Mel Eastman; Zaro; Dupree Will Hebert; Jeanette Trio; Carr & Lander; Elmer & De Witt; pictures.

WASHINGTON (Frank Browne, mgr.; agent, C. B. O.).—Inez Clough; Frank Leslie; Lewis & Burne; Knox Bros.; Hall & Pray; Mae Clark; Fred Dugas; Billy Hess; pictures.

DREAM-REVERE (M. Aechter, mgr.; agent, C. B. O.).—Hall & Pray; pictures.

PALACE (Mr. Mosher, mgr.; agent, National).—Caryl Taylor; Foucher; The Mylands; Williams & Stevens; Count La Custa; Nellie Ettinge & Co.; Watkins & Williams; Mile. Paula; Mabel Courtney; Harry Rose; Nibbe & Bordeaux; pictures.

BEACON (Jacob Laurie, mgr.; agent, National).—Pace & Johnson; Ingram & Sealey; Anton Zink; Lydia Jordan; The Hermans; Fay Leslie; Ladell & Ward; Ray Carr; Bovaes; pictures.

PASTIME (Mr. Murphy, mgr.; agent, National).—Eddie Shaw; Lou Paulette; Harry Stone Wilson & Adams; William Cameron; Clayton & Lennie; pictures.

OLYMPIA-SOUTH BOSTON (Wm. G. Woodward, mgr.; agent, National).—Otto Richter; Balfe O'Reilly; Eddie Shaw; Mile. Carrie; pictures.

CONGRESS HALL-SOUTH BOSTON (Chas. Schlesinger, mgr.; agent, National).—Una Bonnette; Bowman; Kitty Keatonne; pictures.

SUPREME-JAMAICA PLAIN (John Level, mgr.; agent, National).—Sam Walker; Billy Sully; Dan Milly; Julia Tracey; pictures.

BROADWAY-SOMERVILLE (Milt Woodward, mgr.; agent, Jeff Davis).—Lawton; Jack Clay; Harry Ashton; Billy Slack; pictures.

UNIQUE (H. Washburn, mgr.; agent, Jeff Davis).—Darrin; Ernie Stewart; Prof. De Costa; Harry Wilson; pictures.

Carson and Willard

IN A NEW ACT

Hudson Theatre, Union Hill Next Week (Oct. 24)

EVERYBODY HAVE A LOOK

IMPERIAL-SOUTH BOSTON (M. Lydon, mgr.; agent, Jeff Davis).—George Fichette; Harry Stone; pictures.

POTTER HALL (B. E. Jones, mgr.; agent, Jeff Davis).—Ben Pierce; Golding; pictures.

BOWDOIN SQUARE (Jay Hunt, mgr.; agent, Ed. Kelley).—Ali Pasha; Dudley Prescott; Gysina; Harcourt Sisters; The Rossleys; Clark & Temple; The Dandy Dixies; Mendo & Chesley; pictures.

HOWARD ATHENEUM (Jay Hunt, mgr.; agents, Ed. Kelley & Phil Hunt).—"Merry Whirl." House bill—Kelley & Adams; Mr. & Mrs. John T. Powers; Killian & Moore; Rice & Ladell; Shaw & Everts; La Vine & Grenier; Kelley & Everts; The Christys; pictures.

GAILEY (G. H. Batcheller, mgr.; agent, direct).—"Big Show."

COLUMBIA (Harry Farren, mgr.; agent, direct).—"Broadway Gaiety Girls."

CASINO (Chas. Waldron, mgr.; agent, direct).—"The Queen of Bohemia."

CASTLE SQUARE (John Craig, mgr.; agent, direct).—Stock, "The Talk of New York."

PHILADELPHIA

By George M. Young.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—When a vaudeville bill can offer Alice Lloyd as its headline, there isn't much use to bother about the remainder of the show, but this week's bill had several good acts in support of the English comedienne and reached a high average of entertaining quality. Miss Lloyd must not only accept the thanks of the American public for bringing her own dainty self back to our vaudeville stage, but for one or two new songs which are sure to catch on wherever heard. It is doubtful if any of the five will score as heavily as "Splash Me," or "What Are You Getting At?" of Miss Lloyd's biggest hits, but there are a couple of gems in the new lot. Those best liked here were "The Morning Promenade," in which the little singer captivated her audience; "The Wise and Foolish Virgin," and "If I Were Master Cupid." "Up Like a Rocket With George" was used for the first number. It is catchy, but light and meaningless in lyrics. "The Lass Who Loved a Sailor" was nicely received, neither being as strong as the first three named. Of course, Miss Lloyd had to sing two of her old numbers and they brought liberal reward. For each song she wore a different costume. Each seemed prettier than the one before. There were gasps for the "Hobble Skirt," and she looked sweet in a pink and black net dress for the first song. But it was in a magnificent white costume that the daintiness and charm of the singer made itself most prominent. Miss Lloyd has been with Americans in vaudeville for several seasons now. Since or before her coming to this country we have not had any one who stands on an equal plane with her. Her charming personality always demands attention. She has proved that she can take a song with a point to it which would seem "blue" in the mouths of others, and make it bring a smile to the face of her hearer. This she has made Alice Lloyd's big favorite in America, and she so remains. Next in importance on the bill was Vilmos Westony, Hungarian pianist, who is making a return American tour in vaudeville (first time in the east). Westony is a master of the piano. Wherever his art is appreciated, the Hungarian is sure of success. He can handle any kind of music equally well, and for the benefit of his act, should make it a point to study his audience, giving only what it wants. This city boasts of many music lovers and Westony can be credited with scoring strongly. His classy numbers were executed with a nerve and flourish which stamped him as a master of the instrument. A Hungarian rhapsody original was brilliantly played. Westony has been coached in adding comedy to his act through delivering a short talk descriptive of what he intends to offer as comedy. The talk was funnier than what followed. Whoever is directing Westony in the act, has "Dixey" does not belong should play medley and has been used by every applause begging act in the business. Music lovers will like Westony for he can play the

plano and with the right sort of material should please along the line. The remainder of the show held up close. Swan and Bam-bard opened well with their familiar acrobatic funniments. Corrine Frances, an attractive girl with a soft, pretty voice, sang a couple of pleasing songs. The Four Huntings put over a very amusing skit, "The Fool House," adding some dancing and acrobatics which won liberal applause. The "girl act," "Joyland," with Clara Belle Jerome and William Seymour, proved pleasing, the group of girls winning special favor for their work in the numbers. J. Francis Dooley and Corinne Sayles put over the laughing hit of the show. It is just twenty minutes of nonsensical patter and song for this pair, but it proved to be what the audience wanted and they laughed and then brought them back for two or three extra bits. Rosina Cassell's midget dog act made a pretty closing number and won plenty of favor. This was baseball week in this city, the world's series opening Monday. As a special feature at the evening shows out, Jim Naslum, the cartoonist and reporting writer of the "Inquirer," drew cartoons on the day's games and showed possibilities of what he might do along the way of breaking into vaudeville with a real act. His pictures proved a big hit. J. Francis Dooley acted as announcer and kept the house informed of what was going on at Shibe Park. It was a corking idea arranged by Manager Harry T. Jordan, and it was a big hit in a bill of big acts.

Charles J. Kraus has added the Jumbo Theatre, Front and Girard Avenue to his list of bookings. The house has been recently opened and is managed by B. Haegner. The seating capacity is 1,800 and five acts are played for an admission of 10-20.

Manager John R. Robinson of the "Sam T. Jack" Company, announced this week that Sam Golden would join the Jack show in two weeks, replacing Bob Van Osten as principal comedian and doing a "single" in the olio. Golden was with "Wine, Women and Song" last year.

GIRARD (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Hap Handy and Co., Orloff Troupe; Palmer and Lewis; James H. Lichter; pictures.

FOREPAUGH'S (Kaufman & Miller, mgrs.; agents, Taylor & Kaufman).—Mexico; Haseen Ben Ali Troupe; Warren and Dale; Rich Trio; pictures.

COLONIAL (F. Wolf, mgr.; agents, Taylor & Kaufman).—Malvern Troupe; Duallion; Four Dancing Bugs; pictures.

FRANKLIN (David S. Labell, mgr.; agents, Taylor & Kaufman).—Jones Williams and Co.; Levitt and Falls; Harry Crystal; De Garmo; Second half—Whirl's Four Harmonists; Primrose and Leigh; Anna Bond; pictures.

MANHEIM (Fuhrman Bros., mgrs.; agents, Taylor & Kaufman).—De Homan Trio; Tweedy and Roberts; Musical Deyo; Three Livies; pictures. Second half—Jones Williams and Co.; Levitt and Falls; Haney and Son; pictures.

EMPIRE (Stanford & Western, mgrs.; agents, Taylor & Kaufman).—Four Staxpools; Haney and Son; Clifford Dempsey and Co.; The Boydells. Second half—Tom Howard and Co.; Tweedy and Roberts; Harry Crystal; pictures.

TWENTY-NINTH ST. PALACE (C. Kellner, mgr.; agents, Taylor & Kaufman).—Dunlap and Linder; Careless Briscoe. Second half—The Jacks; The Boydells; Musical Deyo; pictures.

GEM (Morrie & Anck, mgrs.; agents, Taylor & Kaufman).—Whirl's Four Harmonists; Primrose and Leigh; Annie Bond. Second half—Dunlap and Linder; Knecht and Morse; Francis Girard; pictures.

PLAZA (Charles Oelschlagel, mgr.; agent, H. Bart McHugh).—Magnani Family; Four Jordans; Fritz's Dogs; Russell and Carmonet; Billy Evans; pictures.

GLOBE (T. R. Howard, mgr.; agent, H. Bart McHugh).—The Torleys; The Marshalls; Leona Lamar; Darmody. Last half—The Plotists; The Mantells; Carroll; Boyd Brothers; pictures.

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THE AUDITORIUM (W. H. Herschenfelder, mgr.; agent, H. Bart McHugh).—Mantelle; Carroll and Moran; Benjamin and Henry. Last half—Tyson and Slawson; Darmody; Seymour Sisters. Pictures.

THE GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—Saunders and Cameron; White and Barton; Blake and Howard; Ranzetta and Lyman. Last half—Zarrell Brothers; Jean Ryan; Ethel Van Orden and Co.; Juggling Jacksons. Pictures.

GERMANTOWN (Dr. Stumpff, mgr.; Agt., Chas. J. Kraus).—Winters, Harris and Troy; Gertrude Dudley and Co.; Alfred and Pearl; Lester, Laurie and Quinn; Richard Karsky. Second half—Walter Boydell and Co., Two Mandys; Dan Mulumby; Harrison and Millie. Pictures.

FIFTY-SECOND STREET (Geo. Bothwell, mgr.; agent, Chas. J. Kraus).—Walter Boydell & Co., Sampson Trio; Princess Elizabeth; Dan Mulumby. Second half—Gertrude Dudley and Co., Mae Healey; Winters, Harris and Troy; Rose Kessner. Pictures.

HIPPODROME PALACE (J. Segal, mgr.; agent, Chas. J. Kraus).—Burton and Primrose; Burton's dogs; Shields and Gull; First Sisters. Pictures.

AURORA (Donnelly and Collins, mgrs.; agent, Chas. J. Kraus).—West and Henry; Billy McDermott; Christine. Second half—International Trio; Most Twins; Cole and Coleman; Collins and Wible. Pictures.

BROAD STREET CASINO (John Long, mgr.; agent, Chas. J. Kraus).—Rose Kessner; Most Twins; Two Mandys. Second half—West and Henry; Princess Elizabeth; Ladone. Pictures.

MAJESTIC THEATRE (Alex. Miller, mgr.; agents, Stein & Leonard, Inc.).—Metropolitan Four; Jack & Gilda; Cannon; Princess Rayah; Mizuma Troupe; Roma Duo.

MAJESTIC THEATRE, Camden (Wm. Valli, mgr.; agents, Stein & Leonard, Inc.).—DeNette Sisters; Burlino; Wells & Dally; R. G. Thompson; The Smiths; Jack and Gilda Cannon.

COLONIAL THEATRE (B. H. Krellitz, mgr.; agents, Stein & Leonard, Inc.).—The New York Comedy Four.

CRYSTAL PALACE (D. Baylinton, mgr.; agents, Stein & Leonard, Inc.).—Noirne Carman and Her Minstrel Boys; The Landings; Tyson & Slawson; Mizuma Troupe; The Blacks; LeRoy and Lee.

CRYSTAL PALACE, 7th St. (S. Morris, mgr.; agents, Stein & Leonard, Inc.).—Lussier Sisters; LeRoy & Lee.

ALEXANDER THEATRE (Geo. Alexander, mgr.; agents, Stein & Leonard, Inc.).—Tom Siddons; Held & LaRue; Burlino; Levis & O'Connor; Chas. Brock.

FAIRHILL PALACE (C. Stangel, mgr.; agents, Stein & Leonard, Inc.).—Anton & Brennan; Smith & Eaton.

MAJESTIC PALACE (J. Berger, mgr.; agents, Stein & Leonard, Inc.).—R. G. Thompson; The Gabberts; Roma Duo; McKessick & Shadney; Lilly Langton; Noirne Carman and Her Minstrel Boys; DeNette Sisters; Frank Larkins.

LYRIC PALACE (G. E. Scott, agent).—Morton West; Morton Trio; DeHoma Bros.; Jim Graham; Shannon and Trent; Delmore and Ralston; Mlle. Mables Dogs.

RIVER VIEW PAVILION (Geo. E. Scott, agent).—Mysterious Nells and Co., Miss Harper; Lane and Hamilton.

MUSEE (G. E. Scott, agent).—Bendon and Abendona; McClucken and Scott.

CASINO (Elias and Koenig, mgrs.).—The Ginger Girls.

TROCADERO (Sam M. Dawson, mgr.).—Sam T. Jack Co.

GAYETY (John P. Eckhardt, mgr.).—Charles Robinson's Crusoe Girls.

WILLIAM PENN (Geo. Metzel, mgr.; booked direct).—Delmar-Staley Co., Six Nations; Edwin Latell; Nan Aker and Co.; Miller and Russell; Alice White; George Kane and Brother. Pictures.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—The great Ariadne and Co., Winkler-Kress Trio; Rowley and Gay; Mlle. Dorva and Prof. Deleone; Will Morrissey; Pauline Fletcher and Co. Pictures.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—Lowell and Esther Drew; Rice Brothers; Boyd Brothers; Gaylor and Wiltse; Melodious Bates; Two Harids; Rich and Rich; Yorke-Herbert Trio; George Offerman. Pictures.

PALACE (Julius E. Aronson, mgr.; agent, H. Bart McHugh).—Belle Gordon and Al Barber; Dora Roma; Frankie Wallace; Pattie Brothers; Drasco; Martha Razer; Zarrell and De Amon; Williams and Bissett; That Clever Trio. Pictures.

PARK (F. G. Nixon-Nirdlinger, mgr.; agent, direct).—Cantely Pippins; Melvin and Bond; Beltrah and Beltrah; Lloyd Bridge and Co., Variety Trio. Pictures.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, direct).—Six Bohemians; Sprinker and Church; Totito and Co., Allen Delmalne and Harold; Musical Kleises. Pictures.

STANDARD (F. G. Nixon-Nirdlinger, mgr.; agent, direct).—Military Four; Spike Howard; Van Leer and Lester; Sanford and Darlington. Pictures.



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ATLANTIC CITY

By I. B. Pulaski.

YOUNG'S PIER (W. E. Shackelford, mgr.; agent, Ben Harris, through U. B. O.).—"The Phenix Minstrels," carnival of "ragtime," real headline attraction; Donovan and Arnold, hit; John W. Ransone (New Acts); Gardiner and Vincent, in "Winning a Queen," amusing; Canfield and Carlton, in "The Hoodoo," very funny; N. M. Nelson, comedy jugglers, immense; A. W. Porter, (New Acts).

SAVOY (Harry Brown, mgr.; agent, Louis Wesley).—Alf. Ripon, Scotch ventriloquist, very clever; Nibio and Rellly, good; The Seabury, jugglers and skaters, clever; Chas. Lee Calder and Co., in "Three Million Dollars"; Mary Davis, songs; John Lavere, trapeze, very clever. "Talking" pictures.

MILLION DOLLAR PIER (J. L. Young and Kennedy Crossan, mgrs.).—M. P. STEEPLCHASE PIER (R. Morgan and W. H. Fennan, mgrs.).—M. P. CRITERION (John Child, mgr.).—M. P.

At the Apollo Monday "The Soul Kiss" appeared. Tuesday and Wednesday "The Time Place and The Girl" had the call. For the last half of the week Henry B. Harris announces Elsie Ferguson in a new four act by Byron Ougley entitled "Ambition." The story is that of a young girl who chooses a "career" in preference to the marital state.

Frank Mills, Wm. Harrington, Edward See, Lawrence Eddinger, Helen Macbeth, Beatrice Prentiss, support her in the new show.

Next Monday, Tuesday and Wednesday William Collier under the management of Lew Fields will open in a new show at the Savoy entitled "I'll Be Hanged If I Do." It is described as a farcical melodrama and was written by Edgar Selwyn and William Collier.

As announced previously the Savoy will run vaudeville throughout the winter months booked in by Louis Wesley. Although William Collier plays the house the first half of next week in his new show, the latter half of the week will be devoted to vaudeville the same

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WILMINGTON, DEL.

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bill coming down that had been booked to play all week. The Collier management made arrangements with Mr. Wesley for the opening of the show at the Savoy.

E. L. Perry, manager of Steeplechase Pier for the past two years, left, recently, to take charge of the Isman chain of theatres in Pennsylvania. R. Morgan is now the business manager, and W. H. Fennan the amusement manager of the Pier. Both were assistants under Mr. Perry.

Again Oreste Vesellia, the raven-headed bandmaster, is vacillating in the limelight. This time it is a civil suit against the Adams Express Co. Through the evidence produced at the preliminary hearing, it leaked out that Oreste was the composer of a grand opera. He had entrusted the express company with the shipment of the manuscript to Europe, and it had gone astray. Therefore he is seeking \$10,000 for the loss.

ST. LOUIS

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Graham's Mankins, not greatly different from others; Lightning Hopper, good cartoonist; Morat Opera Company, a good lyric act; Marie Fenton, gifted; Charlotte Parry in "The Comstock Mystery," a little old, but still wonderful for its changes; Mrs. Hester Brown, Harker makes debut in Child Verse Recitals, very clever; "The Leading Lady," competent cast; Clifford and Burke, and Reed Brothers.

PRINCESS (Dan S. Fishell, mgr.; agent, William Morris).—"Dances Classique," promises to make as great a sensation here as did Eltinge and "The Barnyard Romeo." It is big, clever act. Rivolt, scored, with quick changes and impersonations; Felix and Claire, decided hit. Others Busse's dogs; Onite, Walter James Gardner Stoddard, and Virginia Grant.

STANDARD (Leo Reichenbach, mgr.).—"Star Show Girls," good show.

GAYETY (Frank V. Hawley, mgr.).—"Behman Show," right up to standard.

COLONIAL (Harry R. Overton, Mgr.).—Countess Marie Antoinette Leontine; LeClair and Sampson; Hutch Lusby, Archie Onrol, Wolf and Lee; Yule and Simpson.

Burton Holmes is packing 'em in at the Queen. "Lulu's Husbands" with Mabel Barrison and Harry Conner is at the Garrick. Eltinge had record week at the Princess. He

pulled a big press stunt by going to a woman's fashion store here and putting on several \$500 gowns which fitted him perfectly. Eltinge was photographed in them and the pictures were used in a big advertisement.

CINCINNATI

By Harry Hess.

COLUMBIA (H. K. Shockley, mgr.; agent, Orpheum Circuit. Sunday rehearsal, 10).—Redford & Winchester, clever; Earl and Curly, good; Henry Horton and Co., excellent; Lloyd and Roberts, good; Gertrude Hoffman retained, bigger than first week. EMPRESS (Edward Shields, mgr.; agent, S. C. Sunday rehearsal, 10).—Three Alvarettes, good; Stirling & Chapman, hit; Tom and Edith Almond, good; L. T. Ridgely and Co., clever; Robbie Zeno and Eva Mandel, hit; Four Charles (New Acts).

AMERICAN (Harry Hart, mgr.; agent, direct. Monday rehearsal, 10).—The Lombards, good; Violini, excellent; Swedish Singing Girls, hit; Paris Bros., good; Miskel, Hunt, and Miller, fine; Ella Le Page, very good; Smith & Harris, very funny.

PEOPLES (James E. Fennessy, mgr.—"Moulin Rouge Burlesquers." STANDARD (Frank J. Clemens, house agent).—"The Banner Show."

BALTIMORE

By Larry.

SAVOY (Sol. J. Saphier, mgr.; agent, William Morris).—May Ward, pronounced hit; the Five MacLarens, above ordinary; William F. Harvey and Co., clever; Conway and Leland, novelty; Evans and Jones, fair; Healy and Adams, good; Charles Hugen, and his dancing girls, applause; Dunbar and Semon, good.

WILSON (M. L. Scharley, mgr.; agent, Joe Wood).—Whysall and Edwards, scream; Eddie Barte, very good; Nokomis, monk, clever act; Harry Leander and Co., fair; Mexican Marimba Quartette, liked.

VICTORIA (Charles E. Lewis, mgr.; agent, William Josh Daly).—Caroline Franklin and Co., laughing hit; Huddleton's animals, good; Zarrell and De Amon, usual; Homan and Hum, fair.

GAYETY (William L. Ballauf, mgr.).—Sam Howe's "Lovers' Makers."

MONUMENTAL (Marty Jacobs, mgr.).—Pat White and his Gaiety Girls.

ANN ARBOR, MICH.

MAJESTIC (Arthur Laur, mgr.; agent, W. V. M. A.).—Monday rehearsal, week 10. Redwood and Gordon, well received; Davis and Walker, good; Harry and Kathrine Mitchell, pleased; "In Cattle Land," sketch, well acted; Billy Clark, scored big; Lew Lewis, laughing hit; Rex Comedy Circuit, very good; "A Night With the Poets," repeat former success. MELTON.

MAJESTIC (Arthur Laur, mgr.; agent, W. V. M. A.).—Monday rehearsal, 2. Steel and McMasters, good; Oberetta Sisters, well received; Mabel Elaine, good; Geo. Crotty, pleased; Anna Bianche and Co., fair; Fred and Opal Elliot, went well; Story, fair; Imperial Quartet, headline. MELTON.

BEAUMONT, TEX.

PEOPLES (Pittman & Clemmons, mgrs.; agent, Charles E. Hodkins; rehearsal, Monday, 1:30).—Week 10. Del Godfrey Trio, York, good; Ida Howell, comedienne, good; the Hildagos, singers and dancers, well received; Edwin Warren, pleased; Boston Von & Co., in sketch, well received. WALKER.

BRIDGEPORT, CONN.

BIJOU (W. E. Smith, mgr.; agent, U. B. O. Monday rehearsal, 11).—Gilmore and Castle, big; Butler and Earle, entertaining; Harry Rose, good; Lambert Trio, well received. — EMPIRE (S. L. Oswald, mgr. Monday rehearsal 10:30).—Hornman, clever; Ollie Young, very good; Hasetts, went well; New York Comedy Four, liked; "School Days," big hit. — POLIS (D. Garvey, mgr. agent, U. B. O. Monday rehearsal, 10).—The Hildons, clever; George F. Hall, good; Tom Barry and Co., did nicely; McIntyre and Franklin, very good. — JOLLY—Wild and Co., big; Edmund Stanley and Co., good; Charles Abner Troupe, big.

NOTE:—Steven L. Oswald has been appointed manager of Keweenaw Empire Theatre. The Academy of Music at Scranton, which Mr. Oswald has just left, has been transferred to S. Z. Poll, who has another theatre in that city.

CLEVELAND.

HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O. Tom Jack Trio, did nicely; Three Duke Sisters, debut; Mona Ryan and Co., pleased; E. J. Fay, feature; Nell and Starr, clever; Veev Butler and her Four Shers, won favor; Clupe and Fanny (Shers, comedienne; Charles E. Simon, favorite; Odiva, headline.

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MEYER COHEN, Manager
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PROSPECT (H. A. Daniels, mgr.; agent, U. B.).—DeMacos, great; Florence Rayfield, won favor; Pankey and Cook, novelty; "La Philippina"; Josephine Clairmont and Co. features; Kovarik, good; Sa Hera, headliner. **GRAND** (J. H. Michels, mgr.; agent, U. B.).—Kins-Ners, clever; Richards and Thatcher won favor; Stillmans, good; Palean, fair; Frozene, hit; Golden and Hughes, please; "Balloon Girl," heads the bill. **STAR** (Drew & Campbell, mgrs.).—The Cozy Corner Girls. **EMPIRE** (Ed. McArdle, mgr.).—Robie's Knickerbockers.

WALTER D. HOLCOMB.

COLUMBUS, O.

KEITH'S (W. W. Proser, mgr.; agent, U. B. O.).—Monday rehearsal 10.30.—Fred St. Onge and Co., fine; Hilda Hawthorne, very good; Schrode and Mulvey, well liked; Anita Diaz's Monkeys, please; excellent; "The Little Stranger," excellent; "Em-bitt Comedy Four," laugh hit.—**GRAND Pire** (Jack Levy, mgr.; agent, Coney Holmes; Monday and Thursday rehearsal 11.30).—The White Zola, simple; LeRoy Beach, entertaining; Walters, Alward and Hampel (New Acts) Nettie Fields, nice dancer; Cody and Merritt Sisters, excellent.—**PRINCESS** (Edw. Browning, mgr.; agent, Gus Sun; Monday rehearsal 10).—Lillian Kelter; Sunetaras and Co.; Edna Harland; Two Trents.—**COLUMBUS** (Thompson Bros., mgrs.; agent, Columbus Valdeville Agency; Monday rehearsal 10).—Kern and Lora; Barbara Gerst; Smith and Ashcroft; Bennett and Savoy. **"LITTLE CHARLEY."**

DAVENPORT, IA.

AMERICAN (C. E. Berkell, mgr.; William Morris, agent. Rehearsal, Monday, 12.30; week 10).—Kirksmith Sisters, musical, created a furore; Rutledge, Bainbridge and Bradshaw, well liked; Kelter and Kline, dance well; Mrs. Peter Maher and her Lilliputian, favorites; the Great Kelter, wire novelty, but the Scotch lassie who appeared with him did not meet with the management's approval, and her part of the act was closed. A benefit is to be given for Joe Brown, for years connected with the theatres here.

SHARON.

DAYTON, O.

LYRIC (Max Hurlig, mgr.; agent, U. B. O.).—Great Ergotti and Lilliputians, good; Mrs. Fay, headline; Farrell-Taylor Trio, very good; Ricard and Linigan, big hit; Ward and Curran, big applause; Four McNallys, very good. R. W. MEYERS.

DECATUR, ILL.

BIJOU (A. Siegfried, mgr.; agent, M. V. W. A.).—10-12. Besiege Valdar Troupe, cy clists, pleased; Hickman Bros. and Co. went well; Eddie Gray, very funny; Swift and Rhodes, good; Frevoli, shadowgraphist, well liked. 13-15.—Carroll Gillette Troupe, Kate Watson, Williams and Gordon, Skates Ray, Yackley and Bunnell. Business fine.

A. C. RACE.

DES MOINES.

(By Wire.) **ORPHEUM** (Martin Beck, gen. mgr.; agent, direct).—Honey Moon Quartet 3 (rob. D.C. yet direct).—Imperial Musicians, good; "The Prima Donna's Honey Moon," scored; Fannie Rice, liked; Stafford and Stone, fair; Harry Atkinson, liked; Stewart and Marshall, good;

Sarnaroff and Sonia, pleasing; Majestic; Arnold's Animals, scored; Mabel More, unusual; Oriole Trio, excellent; Geo. Alexander, fair. JOE.

ELMIRA, N. Y.

HAPPY HOUR (G. H. Ven Demark, mgr.; agent, U. B. O.; Monday rehearsal 11).—17-19, T. C. Goodwin, excellent; Davis and Cooper good; Josef Samuels, hit.—**FAMILY** (Max Sherman, mgr.; agents, Buckner-Shea; Monday rehearsal 10).—17-19; Belesel, well received; Kathaleen Kay, good; Harry Booker, good; M. P. J. M. BEERS.

ERIE, PA.

ALPHA (E. H. Suerken, mgr.; agent, Loew; Monday rehearsal 10).—May and Lily Burns, well received; Spiegel and Dunne, big; Gilmour and La Tour, good; Howard Truesdell and Co., amusing; Laurie Ordway, clever; Ringling and Co., excellent.

PARK (Jeff Cailan, mgr.; agent, U. B. O.; Monday rehearsal 10).—Vedmars, clever; Haviland and Thornton, big; Augustus Neville and Co., clever; Gordon and Keyes, well received; Helen Shipman, excellent; The Shipman, excellent; The Maid of Mystery, feature.

COLONIAL (A. P. Weschler, mgr.; asst. mgr., C. R. Cummins; agent, Gus Sun, Monday rehearsal 10).—Hawalian Quartette, very good; Bernice Howard and Co., clever; Howard Bros., hit; Lizzie Wilson, excellent; Namba Japanese Troupe, fine; Zoubolakis, clever.

HAPPY HOUR (D. H. Connelly, mgr.; agent, Geo. Verbeck).—Harley & Harley, clever; Cliff Marlon, good.

M. MIZENER.

FORT WAYNE, IND.

TEMPLE (F. E. Stouder, mgr.; agent, W. V. A.).—Watson Hutchings, Edwards and Co., scored; American Gypsy Girls, well received; Guerrero and Carmen, refined musical; Tony and Flo Vernon, good; Elliott and West, dancers, very good; Garden City Trio, excellent; Martinette and Sylvester, acrobatic, hit.

LYRIC (Sprague Green, mgr.; agent, F. Q. Doyle).—Vaudeville, M. P. and Ill. songs. H. J. R.

FT. WORTH, TEX.

MAJESTIC (Interstate agent; T. W. Mul-laly, mgr.).—Week 9; Arturo Bernardi, featured; Salampos; Retsey Bacon; Eary Flynn and wife; Silverado, Edith Hancy; Charlie Hasty.—**IMPERIAL** (W. H. Ward, mgr.).—Three Daleas; Nebur and Cacus; Smith and Brown; DeRossi Trio; Bell Boy; Duo and Clarence Able.

HAMILTON, ONT.

TEMPLE (J. G. Appleton, mgr.; agent, U. B. O.; Monday rehearsal 10).—Wood Bros. heavy reception; John Birch, fair; Nellie and Chapman, headliners, good; Miller and Correll, clever; Five Annals, decided hit; Jack McKay, good; Three Nevaris, clever. M. S. D.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.).—Three Lucifers, very good; Lewis and Chapin, pleased; Eckart and Berg, pleasing voices; Gus Edwards' "Kountry Kids," scored; Gene Hughes and Co., well received; Big City Four, many encores; La Pia, drawing crowds. J. P. J.

HARTFORD, CONN.

POLI'S (Oliver C. Edwards, mgr.; agent, U. B. O.; rehearsal Monday 10).—"The Photo Shop," went big; Claude Ranf, clever; Josephine Davis, big hit; Kelly and Kent, went well; "Election Night," appreciated; Clipper Quartette, hit; Cooper and Robinson, scored.

HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; rehearsal Monday and Thursday 11).—17-19; Edna Ellis, fair; Bailey and Teare, good; Ross and Green, good; Brown and Newman, clever; Thorne Nichols, hit; Dillon lecturer, scored; 20-22.

SCENIC (Harry C. Young, mgr.; agent, direct; Monday rehearsal 10).—Malcom, went well; Marion Marshall, usual; Rose Felmar, clever.

The Hartford showed 20 views of the Columbus Day parade first half of the week taken by Manager Dean. The local feature drew well.

The T. M. A. is making plans for its annual ball to be held soon after New Year's.

H. Fakerskov has leased the Parkville and will open it on Fridays and Saturdays only. Saturday will be "competition" night.

R. W. OLMSTEAD.

When answering advertisements kindly mention VARIETY.

JAMESTOWN, N. Y.

LYRIC (H. A. Dearourf, mgr.).—McDonald, Connelly and Darvo, excellent; Charles Harris, comedy, good; Mr. and Mrs. Arthur Downing, sketch, pleased; Sperry and Ray, good; The Grohmins, clever. L. T. BERLINER.

KALAMAZOO, MICH.

MAJESTIC (H. W. Crull, mgr.; agent, W. V. A.; rehearsal Monday 11).—Mlle. Omega, "Venus on the Wire," good; World's Comedy Four, good; Mr. and Mrs. Wm. P. Burt and Daughter, in breezy Western comedy playlet, fair; Rex Comedy Circus, good. Pictures. CLEMENT.

KANSAS CITY.

(By Wire.) **ORPHEUM** (Martin Beck, gen. mgr.; agent, direct).—Annette Kellerman, Second Week; Granville and Rogers, hit; James Thornton, decided hit; Mildren Grover, good; Montamb and Bartell, fair; "Swat Milligan," good; "In a Grecian Garden," well done.—**GAYETY**.—"London Belles" lively show; Express and Albin, headliner; Three Ameres, good; Anita Primrose, fair; Gilmore Lemayne, Perry and Co., ordinary; Frank and Kate Carlton, fair.—**CENTURY**.—"Big Review," excellent company. PHIL. McMAHON.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal, 10).—Week 10, Sloan, Mack & Co. sketch, headliners, capital; Covington & Wilbur, sketch, clever; Ramones, magician, mystifying; Four Blancos, comedians, well received. Holdovers: Artola Duo; Geo. Auger; Kalmer & Brown; Bison City Four.—**LOS ANGELES** (Geo. A. Boyer, mgr.; agent, C. O. Brown; Monday rehearsal 11).—Al. Lawrence, headliner, hit; Williams & Western, fair; Rawson and Clare, good; Gray and Peters, novel; Stokes and Ryan, fair; Fasio Trio, ordinary.—**LEVY'S** (Al. Levy, mgr.; agent, L. Behymer; Monday rehearsal 10).—Virginia Ware; Jeanette Dupree; Fern Melrose; Lillian Lillian and Bruce Bailey, all do pleasing singing turns.—**PANTAGES** (A. Johnson, mgr.; agent, direct; Monday rehearsal 10).—Musical Spillers, entertaining; Chester and Jones, artistic; Betty Blake, passable; Cameron and Gaylord, original; Paris Green, took well; Four Regals, fair. EDWIN F. O'MALLEY.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.; agents, U. B. O.).—Elsie, Wulff and Waldo, good opener; C. McDonald and Co., good; Duncan, fine; Piccolo Midgeta, heartily received; Meredith Sisters, very good; "The Code Book," interesting; Belle Baker, hit; Joe Jackson, fine closing.—**BUCKINGHAM** (Horace McCrocklin).—Americans, very good.—**GAYETY** (Al. Boulier, mgr.).—"Midnight Maidens," good. J. M. OPPENHEIMER.

MALDEN, MASS.


AUDITORIUM (J. W. Bradstreet, mgr.; agent; Monday rehearsal 11).—Blakes Animal Circus, feature; Greder and Faulkner, generously applauded; Carmen, made good; Walker and Wood, fair. T. C. KENNEY.

MERIDEN, CONN.

POLIS (Tom Kirby, mgr.; agent, James Clancy; Monday rehearsal 11).—Frank McCrea, good; Belle Adair, good; Sagar & Midgeley, very good; Clark and Bergman, good; "Southern Serenaders," hit; Rice, Sully & Scott, good (20-22).—"Boys in Blue"; Paul Stevens, Nolan and Wilson; Weston Sisters; Floyd Mack; Richardsons. **CRYSTAL** (Pindar & Rudloff, mgrs.).—M. P. and songs by Mr. Hillard. **STAR** (R. T. Halliwell, mgr.).—M. P. and songs by Maybelle Burke. W. F. S.

MILWAUKEE.

MAJESTIC (James A. Higler, mgr.; agent, Orpheum Circuit; rehearsal Monday 10.30).—Kelsey and Shannon, in attractive sketch; Chas. Lawlor and Daughter, pleasing; Alexander and Scott, good; Smith and Campbell, good; Ernest Panter and Co., clever; Mile, Latriska, clever novelty; Lena Tyson, good boy impersonations; Rio, remarkable gymnast. **CRYSTAL** (Edward Raymond, mgr.; agent, Orpheum Circuit).—Marius Quintet, beautiful musical act; Two Mascots, neat acrobatics; Glendover and Mannion, good; Alcare and Lorraine, pleasing; Halligan and Ward, good. **GAYETY** (Wm. E. Mick, mgr.).—"Dainty Duchess," entertaining burlesque with big company. **STAR** (F. Trotman, mgr.).—"Kentucky Belles," good production. **ORPHEUM**.—Princess, Lyric and Delight (T. Saxe, mgr.).—Pictures and songs. HERBERT MORTON.



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ORPHEUM (Geo. F. Driscoll, mgr.; agent,
U. B. O.)—York and Adams, went big; Mar-
cel Art Studies, held over; Al. White's Jolly
Jiggers, goes fair; Emile Hoch and Co., sketch,
good, went big; Lynch and Zeller, very clever;
The Vivians, pleased; Van Hoven, big; Clara
Ballierin, clever. "BILLY" ARMSTRONG.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Sun; re-
hearsal Monday 10.30)—Earl Girdeller and
Dogs, good; Lottie Dwyer Trio, took well;
June Robert's and Co., hit; Will Bradley and
Co., hit. GEO. FIFER.

NEW HAVEN, CONN.

POLIS (F. J. Hindisch, mgr.; U. B. O.;
Monday rehearsal 10)—De Hanen Sextette
bright and catchy; Brice and King, received at-
tention; Connelly and Heble, very funny;
Four Floods, hit; Conroy Le Maire and Co.,
good; Minnie St. Claire, good; Cycling Brun-
nettes, great. E. J. TODD.

NEW LONDON, CONN.

LAWRENCE (H. A. Cheenoweth, mgr.;
agent, Church; rehearsal 11)—17-19; Wesson-
Walters-Wesson, pleased; Baker and Murray,
fair; Great Estes, good; Susie Sutton, very
good.
ORPHEUM (Bullock and Davis, mgrs.; Phil
Hunt, agent; rehearsal 11)—17-19; Hallett
and Stack, well received; Burkhardt, Kelley
and Co., big; Ray T. Morton, ill. songs.
EMPIRE (Empire Amusement Co., mgrs.).
—17-19; Four Brahms Girls, classy; Floyd and
Russell, very good. S. M. P.

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NORFOLK, VA.

COLONIAL (S. W. Donalds, mgr.; U. B. O.;
rehearsal Monday 10)—Three Leightons, fair;
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Two Macks, big hit; Deane and Price,
well received; Musical Johnstons, novelty hit;
Gordon and Marx, comedians, exceptionally,
good; Hickey Triplets, excellent.
MAJESTIC (Otto Wells, mgr.; agent, Nor-
man Jeffries)—Woodford's Animals, draw,
with Consul II as feature; Thomas Kerr, ex-
ceptional; Perry and Elliott, fine.
ORPHEUM (S. B. Butler, mgr.; Norman
Jeffries, agent)—17-19; Keller and Grogan,
fine; Van Hadding, good; Booth Trio, excel-
lent.

W. T. Crall opened his new Theatre in New-
port News, October 17, which seats, 900
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Will Lacey; Walter & Co.; Tom Gilliam;
Crosby and Lee; Haydn, Borden and Haydn;
Hallen and Hayes.

OGDEN, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent,
direct)—Sunday rehearsal)—Al. Jolson, big
hit; J. C. Nugent and Co., took well; Rowen
Midgents, fine; Renee, Van Brothers; Dobbs
and Borel, balanced a pleasing bill.
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OMAHA.

AMERICAN (William Morris, mgr.; agent, direct).—Rice and Cohen, laughing hit; Rafayette's Dogs, good; Beemer and Girl jugglers, clever; Ed Biondell & Co., well received; Beale Leonard, repeatedly encored; Neil McKinley, good; Craigs, pleased full houses.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Ballots, clever; Barnes and Barron, laughs; Harlan Knight, pleased; Josie Heather, encored; "Love Waltz," hit; Julius Tannen, uproar, Apdala's Circus, good; standing room.

ONEONTA, N. Y.

ONEONTA (Harry M. Dunham, mgr.; rehearsals, Monday and Thursday 1 p. m.).—17-19; Sadie Ethelton, comedienne, ordinary; James A. Welch and Co., sketch, well applauded.—Note.—Mr. Ferge of Rochester is the new piano player at the Oneonta.

DeLONG.

PITTSBURG, PA.

GRAND (Harry Davis, mgr.; agent, U. B. O.; rehearsal Monday 10).—Kremka Bros., much applause; Van Dyck and Fern, made good; Phil Staats, well received; Stuart, liked; Musical Suffragettes, entertaining; Raymond and Caverly, good; Bayes and Northworth, big hit; Seven American Belfords, clever.

LIBERTY (Abe Cohen, mgr.; agent, Gus Sun; rehearsal Monday 9).—Millets Models, hit; Johnny Hughes, clever; Marie McNeill, good; Coulter and Darcy, very good.

GAYETY (Henry Kurtzman, mgr.).—Trocaadero Burlesquers.

ACADEMY (Harry Williams, mgr.).—Bohemian Burlesquers.

FAMILY (John P. Harris, mgr.; agent, Morganstern; rehearsal Monday 9).—Two Follies, sensational; Tom Gibbons, good; Burton and Shea, passed; Lew Fairchild, clever; Vivian and Bur-Dell, entertaining; Mr. and Mrs. Jack Henley, very good; Ward Bros., good; Harris and Wilson, passed.

M. S. KAUL.

PITTSFIELD, MASS.

EMPIRE (J. H. Tibbets, mgr.; agent, U. B. O.; rehearsal Monday 10).—Van Dirkoors, illusionists, fair; Kelley and Saffery, good; Wm. S. Raymore and Jockey Tommy Mead and Co., good; Vernon, ventriloquist, clever; Four Gascoynes, singing, very good; Spissell, Sedella, Engel and Co., pantomime, good; ill. songs and M. P.

FRANKLIN.

PORTSMOUTH, O.

SUN (R. R. Russell, mgr.; Sun B. A.; Monday rehearsal 10).—Jack Woolf, pleased; Brandeau and Paine, musical; Gladis Dix, singing, fair; Swedish Ladies Quintette, very pleasing. Pictures.—MAJESTIC, Maier and Reineker, mgrs.; agent, Coney Holmes; Monday rehearsal 10).—Coleman and Mexis, shooting, great; Musical Lowe, good; Logan and Bert, took well; Fay and Foster, fair; pictures.

RACINE, WIS.

BIJOU (F. B. Stafford, mgr.; W. V. A.).—Richards and DeWinter, good; Jess Hale and Co., holds attention; Joe Hammer, excellent; Sutton and Sutton, were a big hit.

READING, PA.

ORPHEUM (C. C. Egan, mgr.; agent, U. B. O.; Monday rehearsal 10.30).—Clinton and Nolan, good; Jerke and Hamilton, pleased; Marshall and Bell, neat; Four Venetian Serenaders, excellent.

LYRIC (Frank D. Hill, mgr.; agent, Loew; Monday rehearsal 10).—Ernie and Ernie, good; Marie Girard, laughs; Dorane Sisters, pleased; Al Herman, hit; All, Hunter and All, fair.

PALACE (W. K. Goldenberg, mgr.; agent, Bart McHugh; Monday rehearsal 10.30).—Ethel Nan Orden and Co., good; Juggling Jacksons, good; Jean Ryan, pleased; Zarrell Bros., clever; Lady Carmen, show.

GRAND (C. G. Keener, mgr.; Monday rehearsal 11).—Marie Manning, good; The Prescotts, good; Hazel Lynch, pleased; Gertrude Griffith and Co., laughs; Enoch, headline, well received.—Note.—Vaudeville will be discontinued at the Grand after this week. Beginning next Monday, the Grand Stock Company, headed by Irene Myers, will be the attraction.

G. R. H.

RENOVO, PA.

FAMILY (Albright and McCarthy, mgrs.; agent, Nixon-Nirdlinger).—17-19; Hanges Sisters, good; Russell, piano, very good; Johnson, contortionist, clever; 20-22 Two Gallagher Kavono.

RICHMOND, VA.

COLONIAL (Ed. Lyons, mgr.; agent, Norman Jeffries; rehearsal Monday 11).—Bellows and Temple, very good; Berneville Bros., great; Margon, Meyers and Mike, scored.

LUBIN (C. T. Boyle, mgr.; agent, Norman Jeffries; rehearsal, Monday 12).—Wynena and Whirlwind, great; Kelley & Kneeland, scream; Kennedy and Kennedy, big.

THEATO (C. L. Tony, mgr.; agent, E. and W.; rehearsal, Monday 11).—Silent Tait and Amee, very good; La Pearl Sisters, scream; The Musical Reeves, scored.

MILTON CAPLON.

ROANOKE, VA.

JEFFERSON (I. Schwartz, mgr.; Norman Jeffries, agent; rehearsal 10).—Woodard and Dewitt, pleased; Herbert Williams and Co., good; Morgan, Chester, and Co., fair; pictures.

JACK MANSER.

ROCK ISLAND, ILL.

MAJESTIC (J. P. Quinn, mgr.; agent, W. V. A.; rehearsal Monday 12.30).—Babstite and Franconi, comical; May R. Casey, pleasing; Boyd and Veola, clever; Arthur Rigby, big hit; Barrett and Mathews, good.

LOUIS F. WENDT.

SAGINAW, MICH.

JEFFERS (W. A. Rusco, res. mgr.).—Lambert Brothers, good; Davis and Walker (colored), clever dancing; Jack Warburton and Co., in "Popping the Question," good; Lew Weiss, hit; "A Night With the Poets," beautiful and pleased. Pictures.

MARGARET GOODMAN.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—William Farnum Company, pleased; Lew Sully, pleased; The Cliftons, good; Scheda, fine; Thomas and Hall, good; Paul LaCroix, good; The Hamilins, good; Kinodrome.—MAJESTIC.—Thessens, Pets, pleased; Henderson and Thomas, pleased; Hawley Olcott, good; Kittle Duo, good; Morton Jewell Troupe, fine; Albert Ingraham, pleased.—STAR.—"Parade Burlesquers," excellent.

BEN.

SALT LAKE CITY.

(By Wire.)

ORPHEUM (Martin Beck, mgr.; agent, direct).—Key's "Drinkless Dream," headline, Frisco Bears, hit; Kijamlay, clever; Augusto Glose, fine; J. C. Nugent and Co., riot; Al Jolson, scream.

OWENS.

SAN ANTONIO, TEX.

ROYAL (Lloyd Spencer, mgr.; agent, C. E. Hodkins).—Week 9, Trinity City Quartet, good; Donna Myra and Co., fine; Lolo Milton and Co., laughs; Newhoff and Phelps, well received; Willis and Collins, good.—STAR (C. L. Wyler, mgr.; agent, B. Fahrman).—Morton and Keenan, good; Kent and Wilson, pleased; The Grafeaux, entertaining.

BEN MILAM.

SAN DIEGO, CAL.

GARRICK (J. M. Dodge, mgr.; agent, Orpheum Circuit; Monday rehearsal 2).—Week 10, Kraggs Trio, gymnasts, adroit; "Top O' the World Dancers," spectacular; McKay and Cantwell, good; Lottie Bouisette, violinist, accomplished; Mr. and Mrs. Erwin Connelly, in "Sweetheart," clever; Countess Olga Rossel, soprano, recel ved well; Royal Russian-Crozier Dancers, applauded; pictures.—QUEEN (W. A. Bates, mgr.; agent, S-C; Monday rehearsal 10).—Dorch and Russell, headline; Violet Allen and Co., very clever; Carl Wallner, whistler, good; Christine Hill and Co., fair; Black and McKone, comely acrobats, laughable; pictures.—PRINCESS (Fred Ballen, mgr.; agent, Bert Levey; Monday rehearsal 10).—Gordon and Belmont, acrobats, good; Sidney Jerome and Co., liberally applauded; Bert Burnling, monologist, good; pictures.—EMPIRE (Roy Gill, mgr.).—Pictures.—JEWELL (Ray Sauer, mgr.).—Pictures.—FAY (F. W. Rublow, mgr.).—Pictures.—PICKWELL (E. M. Druker, mgr.).—Pictures.

Shuberts opened the Isle 16-17 with the "Melting Pot," followed by "The Prince of Pison." A favorable lease had been secured from the owners (Theosophical Society) for six days and nights, Sunday being reserved. William B. Gross (King Edward) long a partner of the late Jas. A. Herne, will be local manager, assisted by E. Barrs Loos, formerly a newspaper and theatrical man of San Francisco.

Orpheum bookings playing third successful week at the Garrick. Capacity houses rule.

It is announced that the Savoy (now building) will be devoted to first class stock. It will be managed by Scott Palmer.

L. T. DALEY.

SAVANNAH, GA.

LIBERTY (Frank and Hubert Bandy, mgrs.; agent, Princess Theatrical Exchange; rehearsal, Monday 12).—Dr. and Miss Clarke, "Globe of Death," a daring and sensational; Eddie Badger, very clever; Doc Rice, scored big; Great Subert, versatile; Heister Sisters, exceptionally good.

ORPHEUM (Joseph A. Wilensky, mgr.; agent, W. V. M. A.; rehearsal Monday 2).—Springfied Twins, clever; Burgess and West Sisters, excellent; Eddie Ross, success; Frances Avery, scored.

R. MAURICE ARTHUR.

SEATTLE.

(By Wire.)

PANTAGES.—Buford, Bennett and Buford, pleased; Hamilton Bros., amused; Guido Gialdini, pleased; Frederic Biglow's Youngsters, good; Finn and Ford, hit; Lavelle Trio, clever; pictures.

E. S. FRANKLIN.

SPOKANE.

(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—George Beban and Co., excellent; Jewell, pleased; Anai and Co., mystified; Grant and Hoag, good; Gordon and Buryea, good; Goff Phillips, fair; Savo, opened.—PANTAGES.—Harden, heads; Devine and Williams, score; Romanelli, landed; Dotterk Symonette & Moore, amusing; Gerado Bros., scored; Maude Rockwell, fair.

WASHINGTON.—Land, remarkable; Hallen and Fuller, big; Camm and Thevia, clever.

R. E. McHUGH.

SYRACUSE, N. Y.

GRAND (Joseph F. Psalstein, mgr.; agent, U. B. O.; rehearsal Monday 10).—Maximo, opened well; Kelley and Wilder, generously received; Great Howard, fair; Dan Burke and Girls, passable; Lew Hawkins, pleased parts of the house; Charles L. Gill and Players, pleasing sketch, was featured; Columbia Comedy Four, rough act, gets laughs; Kratons, closed, were a decided success.—CRESCENT (John J. Breslin, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Gordon and Gordon, hit; Gardner and Parker, poor; Buckley, Martin and Co., pleasing; McAvoy and Powers, well received; Cornelia and Wilbur, hit.—SAVOY (B. E. Cornell, mgr.).—17-19; Gerardy Trio, good voices; Lynch and Biala, pleasing; E. Tello, clever.—Note.—The Ladies Auxiliary of the Society of Concord, have rented The Grand Opera house for Thursday night, Oct. 20, 1910. The profit receipts will go toward the building fund of a new temple.

HENRIETTA.

TOLEDO, OHIO.

ARCADE (Harry Hurlig, mgr.; agent, Gus Sun).—Juggling Jordans, head; Mylie and Orth; Mr. and Mrs. Harry Feilding and Co.; The McNutts; Conwell and O'Day; Henry Hobker and Chas. Neilson.—VALENTINE (Harry Smith, mgr.; agent, Coney Holmes).—Four Musical Cats, Jimmy Green, Great Lavalls; Three English Girls.—EMPIRE (Harry Winter, mgr.).—Reeves' "Beauty Show," good business.—ORPHEUM (Chas. Nassr, mgr.).—V. and M. P.

J. B. GARDNER.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—Annabelle Whitford, success; Gordon Eldrid and Co., scream; Exposition Four, clever; Carson and Willard, funny; Florence Reid, pleased; Ollie Young and April, novel; Ed. Reynard, scored strongly; Woods Trio, sensational; M. P.

MAJESTIC (Peter F. Griffin, mgr.).—The Hendersons, excellent; The Hermos, fine; Margaret Severance, good; E. S. Sheridan and Co., a hit.

YOUNG STREET (George W. L. Moran, mgr.).—Prof. W. H. Von Dorn and Co., pleased; Parker, Larkay and Shee, good; Harry Penn Dalton, favorite; Billy Sheer, fair.

STAR (F. W. Stair, mgr.).—Pennant Winners, pleased.

GAYETY (T. R. Henry, mgr.).—Bon Tons, above the average.

HARTLEY.

YONKERS, N. Y.

WARBURTON (Jas. E. Schanberger, mgr.; agent, Edw. S. Keller; Monday rehearsal 10.30).—Vallicetta's Leopards, headlined, fine; Carlin and Clark, comedians, hit; Chick Tale, entertaining; Helen Grantley and Co., "Kittens," good; Walker & Sturm, comedy jugglers, pretty work; Clemons and Dean, good; Eddie Berg and Co., musical comedy, fair; pictures.

DON'T MISS THIS

THE GREAT

RICHARDS

NEXT WEEK
(Oct. 24)

at

HUDSON THEATRE

UNION HILL, N. J.

ORPHEUM (Sol. Schwartz, mgr.; agent, U. B. O.; Monday and Thursday rehearsal 12).—13-15; Louise Brunelle, comedienne, very nice; Clara Knott and Co., comedy sketch, fair; W. L. Romaine and Co., good; 17-19; America Comedy Trio, comedians, went big; Turpin and Behrens, comedy sketch, pleased; Jennings, Jewells and Barlowe, comedy sketch, good; pictures.

A new picture house, capacity 300, is being built on Main Street by Michael Dee, local merchant.

CRIS.

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Cooke Rother & Summers Central Dresden
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Coyle & Murrell 3327 Vernon Av Chicago
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Crawford Catherine Reeves Beauty Show B R
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Cullen Bros 2916 Elisworth Phila
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Cummings Joe Rose Sydel B R
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Curtin Fatsie Century Girls B R
Curtis Blanche Marathon Girls B R
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Curtis & Stevens Miners Bowers New York
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De Renzo & La Due Keiths Providence
De Vassy Thos Big Banner Show B R
De Valde Ernest J & Co 40 West Norwich Ct
De Vere Tony Watsons Burlesquers B R
De Verne & Van 4572 Yates Denver
DeWitt Burns & Torrance Scala Copenhagen
De Wolfe Lanier & Linton Gayety Washington
De Young Tom 158 E 113 N Y
De Young Mabel 122 W 116 N Y
Dean Lew 462 2 Niagara Falls
Dean & Sibley 463 Columbus Av Boston
Deas Reed & Deas 253 W 30 N Y

Deery Frank 204 West End Av N Y
Delaney Patsy Miss N Y Jr B R
Delavoye Will Howes London Show C R
Delmar & Delmar Pantages Portland
Delmor Arthur Irwins Big Show B R
Delmore Adelaide Girls from Happyland B R
Deming & Alton Americans B R
Demman Louise 189 Rawson Atlanta
Denton G Francis 451 W 44 N Y
Desmond Vera Lovemakers B R
Desperado Barnum & Bailey C R
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Deveau Hubert Phillips Ft Worth
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Dixon Belle College Girls B R
Dobbs Wilbur Ginger Girls B R
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Doherty & Harlowe 318 Union Brooklyn
Dolan & Leach 497 E 12 W Mich
Donaghy G Francis 319 53 Brooklyn
Donald & Carson 216 W 108 N Y
Donagan Sisters Bon Tons B R
Donner Doris 343 Lincoln Johnstown Pa
Dorsch & Russell Majestic Denver
Doss Billy 102 High Columbia Tenn
Douglass Chas Washington Society Girls B R
Downey Leslie T Elite Sheboygan Wis Indef
Doyle Phil Merry Whirl B R
Drew Chas Passing Parade B R
Drew Dorothy 377 S Av N Y
Dube Leo 258 Stowe Av Troy
Du Bois Great E & Co Wash Av Bridgeport
Du Mara & Quaitler 307 W Water Elmira N Y
Duffy Tommy Queen of Jardin de Paris B R
Dunbar Mazie Bijou Tulsa Okla Indef
Duncan A O 942 E 9 Bklyn
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Eller Low Ben Burlesquers B R
Elliott Jack Runaway Girls B R
Ellsworth Harry & Lillian Century Girls B R
Elwood Perry & Downing 924 Harlem Av Balto
Emelle Troupe Bijou Bay City
Emerald Connie 41 Holland Rd Brixton London
Emerson & Le Clear 23 Beach Av Grand Rapids
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Emerson Harry Midnight Maidens B R
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Everett Gertrude Fads & Follies B R
Evers Geo 210 Losoya San Antonio
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F

Fairchild Sisters 220 Dixwell Av New Haven
Fairchild Mr & Mrs E 1321 Vernon Harrisburg
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Fairburn Jas Miss N Y Jr B R
Falls Billy A 588 Lyell Av Rochester
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Funniest Black Face Act in Vaudeville.
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Fay Two Coleys & Fay Majestic Johnstown Pa
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Felsman & Arthur 2144 W 20 Chicago
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Fenticle & Vallorie Grand Evansville Ind

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Ford & Co 2516 Centre Phila Mich
Ford Johnny O H Chicago Indef
Ford & Louise 128 S Broad Mankato Minn
Forus Four Orpheum Sioux City
Formby Geo Waltheus House Wigan Eng
Foster Geo A Ringling Bros C R
Foster Harry & Sallie 1836 E 12 Phila
Foster Billy 2516 Centre Phila Mich
Foster Ringling Bros C R
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Fox Florence 172 Filmore Rochester
Fox Willi World of Pleasure B R
Foyer Eddie 6020 Pierpont Cleveland
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Francis Willard 17 138 N Y
Franciscos 343 N Clark Chicago
Frank Sophia & Myrtle Miss N Y Jr B R
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Freeman Frank E Queen of Bohemia B R
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Frey Twins Columbia Cincinnati
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Golden Nat Hastings Show B R
Golden Claude Pantages Pueblo Col
Goldie Annette Big Banner Show B R
Goldie Jack Ginger Girls B R
Goldsmith & Hope Trent Trenton N J
Goodrich Mitchell Hastings Show B R
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Gordon & Marx Orpheum Harrisburg
Gossans Bobby 409 So 6th Columbus O
Gottlieb Amy 600 No Clark Chicago
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Gould C W Marathon Girls B R
Gould & Rice 326 Smith Providence R I
Goyt Trio 356 Willow Akron O
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Graham Donald Bijou Green Bay Wis
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Griffith John P Trocadero B R
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Griffs & Hoot 1328 Cambridge N Y
Grinn & Tom & Jerry Williamstown N J
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Grossman Al 532 North Rochester
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Grovin Geanette Washington Society Girls B R
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Hartwell Effie Big Banner Show B R
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Hayes & Wynne 418 Strand W C London
Hayman & Franklin Hip Wigan Eng
Haynes Beatrice American B R
Hayward & Hayward Orpheum Kansas City
Hazelton Jas Washington Society Girls B R
Healy Tim Galey Girls B R
Hearn Sam Follies of the Day B R
Heath Frankie Big Review B R
Heather Josie Orpheum Sioux City
Heid & La Rue 1328 Vine Phila
Helene La Belle Kentucky Belles B R
Henderson & Thomas 227 W 40 N Y
Hendrix Klari College Girls B R
Henella & Howard 646 N Clark Chicago
Hennings Orpheum Champaign Ill
Henry Dick 207 Palmetto Bklyn
Henry Girls 2326 So 17 Philadelphia
Henry Jack 41 Lisle Leicester Sq London
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Herberts The 47 Washington Lynn Mass
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Howard Geo F Big Review B R
Howard Comedy Four 983 S Av Bklyn
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Huxley Dorcas E Vanity Fair B R
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K

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Kentor Family Barum & Bailey C R
Kessner Bros 488 W 164 N Y
Kidders Bert & Dorothy 1274 Clay San Fran
Kida 333 St Lawrence Montreal
Kine Josie Bowery Burlesquers B R
King Margaret H Sereaders B R
King Rose 211 E Schenectady
King Violet Winter Garden Blackpool Eng Indef
Klinebrew & Klara O H Plymouth Ill
Kiralfo Bros 1710 3 Av Evansville Ind
Kirkamith Sisters Galey Galesburg Ill
Kirschbaum Harry 1023 Main Kansas City
Klein & Clifton Temple Grand Rapids Mich
Knoules R M College Girl B R
Koehler Grace 5000 Calumet Chicago
Kobers Three 68-13 Wheeling W Va
Koler Harry Queen of Jardin de Paris B R
Konerz Bros Colonial N Y
Kovarick 427 12 Av N Seattle
Kranzman Taylor & White Orpheum Kan City
Kratons The 418 Strand London

L

Lacey Will Wigwam San Francisco
Lacouyer Lena Vanity Fair B R
Lafayettes Two 185 Graham Oakshosh
Lalor Major Irwins Big Show B R
Lake Jas J Bon Tons B R
Lalor Ed Watsons Burlesquers B R
Lamont Harry Johnstown N Y
Lancaster & Miller 546 Jones Oakland
Lane Goodwin & Lane 5713 Locust Phila
Lane & Ardel 632 Geneva Rochester
Lane Eddie 305 E 73 N Y
Lang Karl 273 Bickford Av Memphis
Langlan Joe 102 S 51 Phila
Lansear Ward E 232 Schaefer Bklyn
La Auto Girl 123 Alfred Detroit
La Blanche Mr & Mrs Jack 8515 E Baltimore
La Centra & LeRue 2461 2 Av N Y
La Dellen Four 123 2 Decatur Ind
La Fleur Joe Forepaugh Sells C R
La Failles Four Barum & Bailey C R
La Fere Eleanor Miss N Y Jr B R
La Gusta 224 E 42 N Y
La Mar Dorothy World of Pleasure B R
La Mase Bennett & La Mase 2596 Pitkin Bklyn
La Mera Paul 27 Monroe Albany
La Moines Musical 832 5 Baraboo Wis
La Nolle Ed & Helen 1707 N 15 Phila
La Ponte Marguerite Family Grand Forks ND
La Rue & Holmes 21 Little Newark
La Tell Bros Star Ogdensburg N Y
La Tour Irene 24 1021 E Chicago
La Tosca Phil 135 W 82 Los Angeles
La Toy Bros Lyric Mobile
La Vettes 1708 W 31 Kansas City
Larkin Nicholas Runaway Girls B R
Larose 228 Bleecker Bklyn
Larrievs 32 Shuter Montreal
Lawrent Marie Bijou Philadelphia
Laveen Cross & Co Temple Rochester
Lavender Will Big Review B R
Lavine & Inman 3201 E 81 Cleveland
Lavardes Lillian 1209 Union Hackensack N J
Lawrence Bill Bohemians B R
Lawrence & Wright 1140 Westm'n Providence
Layno & Benjamin Colonial Lawrence
Layton Marie 252 E Indiana St Charles Ill
Le Beau Jean Glycer B R

Le Clair Harry 245 W 184 N Y
Le Grange & Gordon 2823 Washington St Louis
Le Hirt 760 Clifford Av Rochester
Le Pearl & Bogert 401 Solome Springfield Ill
Le Roy Lillian Marathon Girls B R
Le Roy Vivian Golden Crook B R
Le Roy Vic 332 Everett City Kan
Le Roy Chas 1806 N Gay Baltimore
Le Roy & Adams 1812 Loesel Av Erie Pa
Le Van Harry Big Review B R
Leahy Bros 9 Harrison Pawtucket R I
Lee Minnie Bowery Burlesquers B R
Leeceste Eleanor Mary Whirl B R
Leick & Keith Hix Derby England
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Lester Anna Majestic Shreveport La
Lester Joe Golden Crook B R
Lester & Kellet 318 Fairmount Av Jersey City
Levin D & Susie 1 Prospect W Haven Conn
Levitt & Fells 412 Syracuse
Levy Family Gordon Chelsea Mass
Lewis A Vanity Fair B R
Lewis Chas 101 W 118 N Y
Lewis & Chapin Polls Worcester
Lewis & Lake 2411 Norton Av Kansas City
Lewis Walter & Co 677 Wash'n Brookline Mass
Lewis & Green Dainty Duchess B R
Lillian Grace Century Girls B R
Lingermans 705 N 5 Phila
Linton Comedy Co Monroe Chicago
Linton Players Orpheum Alliance O
Lisord Lottie Watsons Burlesque B R
Lisman Harry Hastings Show B R
Livingston Murry 830 E 163 N Y
Lloyd & Castano 104 W 61 N Y
London & Riker 32 W 98 N Y

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A Refined Novelty Singing Act.
Next Week (Oct. 24), Topeka, Kansas.

Loraine Harry Big Review B R
Lovett Ed Orpheum Bklyn
Lower F Edward Hastings Show B R
Luce & Luce Orpheum Lincoln Neb
Luken Al Marathon Girls B R
Luttinger Lucas Co 586 Valencia San Fran
Lynch-Hazel 355 Norwood Av Grand Rapids
Lynch Jack 33 Houston Newark
Lynn Roy & Follies Little Ploto C R
Lyon & Atwood Dunns Cafe San Fran Indef
Lyres Three Majestic Hot Springs Ark

M

Macdonald Sisters 12 Bache San Francisco
Mack Tom Watsons Burlesquers B R
Mack Billy 5047 Chestnut Phila
Mack & Co Lee 686 N State Chicago
Mack Wm Follies of the Day B R
Mackey J S Runaway Girls B R
Madison Chas Treaders B R
Mayer Rose 2461 2 Av N Y
Mae Florence 43 Jefferson Bradford Pa
Mahoney Wm Irwins Big Show B R
Main Ida Dunns Cafe San Francisco Indef
Maidland Mable Vanity Fair B R
Majestic Musical Four Bway Galey Girls B R
Malloy Dannie 11 Glen Morris Toronto
Maltese Lewis & Co Orpheum Mansfield O
Malvern Troupe Forepaughs Phila
Mann Chas Dreamlanders B R
Manning Frank 355 Bedford Av Bklyn
Manning Trio 70 Clacy Grand Rapids
Mantells Marionettes 4420 Berkeley Av Chic
Marcell & Lenett Genie Morris C R
Mardo & Hunter Cozy Corner Girls B R
Marimba Band Mellini Hanover Ger
Marine Comedy Trio 187 Hopkins Bklyn
Mario Louise Vanity Fair B R
Marion Johnny Century Girls B R
Marion & Lillian 22 Manhattan Av N Y
Marion Dave Dreamlanders B R
Marke Dorothy Germantown Phila
Mario Aldo Trio Orpheum Kansas City
Marr Billie Irwins Big Show B R
Marsh & Middleton 19 Dyer Av Everett Mass
Martell Family Kentucky Belles B R
Martha Mlle Maryland Baltimore

Clark Martinetti?

Martin Dave & Percle 4901 Calumet Chicago
Martin Frank A T Jacks B R
Martine Carl & Rudolph 465 W 57 N Y
Marvin Bros Family Indianapolis
Mason Harry L College Girls B R
Mathieson Walter 843 W Ohio Chicago

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Sensational Novelty Entertainers
Maxims Models East'n American E Liverpool O

Maxims Models Western Orpheum Birmingham
Mays Musical Four Congress Portland Me
Mazette Rose Marathon Girls B R
McAllister Dick Vanity Fair B R
McAvoy Harry Bon Tons B R
McCaule Larry Irwins Big Show B R
McCaule Geraldine Co 068 Park Johnstown Pa
McCarthy Henry 817 N Hancock Phila
McClain M 8221 Madison Av Pittsburgh
McConnell Sisters 1247 Madison Chicago
McCormack Frank & Co Collis New Haven
McCormack & Irving 503 W 175 N Y
McCune & Galt 636 Grand Pittsburg
McDowell John and Alice 627 6 Detroit
McGarry & McGarry Pennant Winners B R
McGarry & Harris 521 Palmer Toledo
McGee Joe B Colonial Lawrence Mass
McGregor Sandy Brigadiers B R
McGuire Tutz 88 High Detroit
McIntyre W J Follies of the Day B R
McKay & Cantwell Orpheum Salt Lake
McMahon & Chappelle Box 424 Bordentown N J
McWaters & Tyson 471 60 Bklyn
Melk Anna Brigadiers B R
Meehan Billy Sam T Jacks B R
Mendelsohn Jack 163 43 N Y
Menetaker 104 E 14 New York
Meredith Sisters 29 W 65 N Y
Merrill Sebastian Colonial N Y
Merritt Raymond 178 Tremont Pasadena Cal
Methen Sisters 12 Culton Springfield Mass
Meyer David Pantages Victoria B C Indef
Meyers Belle Winters Delmaro B R
Michael & Michael 320 W 53 N Y
Milam & De Bols 825 18 Nashville
Miss Margaret Fads & Follies B R
Military Four 679 E 24 Paterson N J
Millard Bros Rose Sydel B R
Miller Larry Princess St Paul Indef
Miller A Queen of Jardin de Paris B R
Miller Helen Passing Parade B R
Miller & Mack 2641 Federal Phila
Miller & Princeton 88 Olney Providence
Miller Theresa 118 W Grand Av Oklahoma
Millers The Hag Show C R
Millman Trio Schumanns Frankfort Ger
Milmar Robinsons Cincinnati
Mintz & Palmer 1305 N 7 Phila
Miroff Princess Hudson Union Hill N J
Miskel Hunt & Miller 108 14 Cincinnati
Mitchell Bennett Miss N Y Jr B R
Mitchell & Cain Empire Holloway Eng
Moller Harry 303 Plymouth Newark N J
Monarch Four Golden Crook B R
Moneta Five Majestic E St Louis Ill
Monie Al O H Butte Mont
Montgomery Harry 65 E 110 N Y
Montambo & Bartelli 35 Field Waterbury
Mooney & Holben Middleburgh England
Moore Helen J Columbian B R
Moore Geo W 3164 Grand Philadelphia
Moore Mabel Valentens Grand Fargo N D
Morgan Maybelle Midnight Maidens B R
Morgan Bros 2625 E Madison Phila
Morgan King & Thompson Sis 608 E 41 Chicago
Morgan Myers & Mike Olympic Newport News
Morris Felice Orpheum San Francisco
Morris Joe Dainty Duchess B R
Morris Ed Reeves Beauty Show B R
Morris Helen Passing Parade B R
Morris & Wtman 132 N Law Allentown Pa
Morris & Morton 1308 St Johns Pl Bklyn
Morris Mildred Co 255 New York
Morris Billy Sherwood Sis 223 Pontiac Dayton
Morrison May Watsons Burlesquers B R

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Mooney Wm Bon Tons B R
Mowatts Peerless Wintergarden Berlin
Mull Eva World of Pleasure B R
Mullen Tom Queen of Jardin de Paris B R
Mullen Jim Lovemakers B R
Muller Maud 601 W 151 N Y
Murray & Adams 1440 Broadway Kansas City
Murphy Frances Dreamlanders B R
Murray Elizabeth New Amsterdam N Y Indef
Murray & Alvin Grand Albini Co
Murray & Stone 2045 E 18 Cleveland
My Fanny 12 Adams Strand London
Myers & MacBride 162 6 Av Troy N Y

N

Nannary May & Co Pantages Spokane
Nash May Columbians B R
Nazarro Nat & Co 3101 Tracy Av Kansas City
Neff & Starr Forsyth Atlanta Ga
Nelson H P Follies of New York B R
Nelson Chester Americans B R
Nelson Bert A. 1942 N Humboldt Chicago
Nelson Georgia 2710 Virginia St Louis
Nelson Oswald & Borge 150 E 128 N Y
Nevaros Three 894 12 Av Milwaukee
Nevins & Three Majestic Cedar Rapids Ia
Newhoff & Phelps 32 W 118 N Y
Newton Billy S Miss N Y Jr B R
Nichols Nelson & Nichols Colonial Erie Pa
Nicoli Ida Bohemians B R
Noble & Brooks Majestic Cedar Rapids
Nonette 617 Flatbush Av Bklyn
Normans Judding Soles C R
Norton Ned Follies of New York B R
Norton C Porter 6342 Kimbark Av Chicago
Norwalk Eddie 595 Prospect Av Bronx N Y
Noss Bertha Gerard Hotel N Y

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Odina Keltie Columbia Chicago
Oden Gertrude H 2835 N Mozart Chicago
Okabe Family 29 Charing Cross Rd London
Olio Trio Empress Cincinnati
O'Neill Trio Majestic Eau Claire Wis

O'Neill & Regenery 592 Warren Bridgeport
Opp Joe Kentucky Belles B R
O'Rourke & Atkinson 1848 E 65 Cleveland
Orpheum Comedy Four Queen Jardin de P B R
Orr Chas F 131 W 41 N Y
Oren & McKenzie 606 East Springfield O
Osbun & Dola 335 No Willow Av Chicago
Ott Phil 178 A Tremont Boston
Owen Dorothy Mae 3047 90 Chicago
Ozavs The 48 Kinsey Av Kenmore N Y

P

Packard Julia Passing Parade B R
Palme Esther Mlle 121 E 46 Chicago
Palmer Daisy Golden Crook B R
Palmer Louise Irwins Big Show B R
Pardue Violet Follies of New York B R
Partray Edith College Girls B R
Parker & Morrell 167 Hopkins Bklyn
Parvis Geo W 2334 N Franklin Philadelphia
Pastor & Merle Hartford Hill Chicago
Patridge Mildred Kentucky Belles B R
Patterson Al Kentucky Belles B R
Patterson Sam 29 W 133 N Y
Paul Dottie S Rollickers B R
Paul & Ryholda 359 County New Bedford
Paullnetti & Piquo 4324 Wain Frankfort Pa
Paulette & Cross Star St Johns Newfoundland

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Playing MORRIS TIME.
Next Week (Oct. 24), Princess,
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Payton Polly Bohemians B R
Pearl Kathryn & Violet Sam T Jacks B R
Peerless Gilbert Ginger Girls B R
Pearse & Mason Bijou Quincy Ill
Pearson Walter Jerry Whirl B R
Pederson Bros 635 Greenush Milwaukee
Pelots The 161 Westminster Av Atlantic City
Pepper Twins Lindsay Can
Perry & Wilson Orpheum Nashville
Perry Frank L 747 Buchanan Minneapolis
Peteching Bros 16 Packard Av Lymanville R I
Peter the Great 422 Bloomfield Av Hoboken N J
Phillips Joe Queen of Jardin de Paris B R
Phillips Mondane 4027 Bellevue Av Kan City
Phillips Samuel 316 Classon Av Bklyn
Phillips Sisters 776 8 Av N Y
Piersen Hal Lovemakers B R
Pike Lester Irwins Big Show B R
Pike & Calme 978 Amsterdam Av N Y
Pike & Calme 978 Amsterdam Av N Y
Pisano Yen 15 Charles Lynn Mass
Pistel & Cushing Orpheum Portland
Plunkett & Ritter Howard Boston
Pollard Gene Casino Girls B R
Potter & Uno Anderson Louisville
Potter Wm Big Banner Show B R
Potter & Harris Bway Camden N J
Potts Bros & Co Fulton Brooklyn
Powder Saul Follies of New York B R
Powell Eddie 2314 Chelsea Kansas City
Powers Elephants 745 Forest Av N Y
Powers Bros 15 Trask Providence
Price Harry M 134 Longwood Av N Y
Price Jolly 1629 Arch Philadelphia
Priors The Tukulla Halsey
Proctor Sisters 1112 Haight Bklyn
Prosit Trio Ringling Bros C R

Q

Queen Mab & Wels Orpheum Springfield
Quinn & Nickerson Follies of 1910
Quinlan Jose 644 N Clark Chicago
Quinn Mattie 536 Rush Chicago

R

Radcliff Pearl Watsons Burlesquers B R
Raimund Jim 57 E Adams Chicago
Rainbow Sisters 840 14 San Francisco
Raiando & Raiando Box 290 Cumberland Md
Ramsey Allie Washington Society Girls B R
Randall Edith Marathon Girls B R
Raper John 473 Cole Av Dallas
Ratelles The 637 Petonieux Montreal
Ray Ethel Arcade Niagara Pa
Ray Eugene 5002 Prairie Av Chicago
Raymond Clara 141 Lawrence Brooklyn
Raymond Ruby & Co Keltie Boston
Raymore & Co 147 W 95 N Y
Reded & Hadley Star Show Girls B R
Redford & Winchester Grand Evansville Ind
Redner Thomas & Co 972 Hudson Av Detroit
Redway Judding 141 Inspector Montreal
Redwood & Gordon 167 Dearborn Chicago
Reed & Earl 236 E 62 Los Angeles
Reed Bros Columbia St Louis
Reeves Al Reeves Beauty Show B R
Reffkin Joe 163 Dudley Providence
Regal Trio 116 W Wash Pl N Y
Reid Jack Runaway Girls B R
Reid Sisters 45 Broad Elizabeth N J
Reiff Clayton & Reiff Family Clinton Ia

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Reynolds & Donegan Wintergarten Berlin
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Roadini Mile Queen of Jardin de Paris B R
Robert Gus Bowery Burlesquers B R
Roberts C E 1851 Sherman Av Denver
Roberts Robt Bowery Burlesquers B R
Roberts & Downey 88 Lafayette Detroit
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Robinson Chas A Cruise Girls B R
Robinson The 901 Hawthorne Av Minneapolis
Robinson Wm C 3 Grandville London
Robisch & Childress 950 No Clark Chicago
Rocamora Suzanne Orpheum St Paul
Roche Harry Sam T Jacks B R
Rock & Lot 1810 Indiana Av Chicago
Rockway & Conway Majestic Bloomington Ill
Roeder & Lester 314 Broadway Buffalo
Rogers Ed Girls from Happyland B R
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Rolande Geo S Box 200 Cumberland Md
Roode Claude M Polis Scranton
Roof Jack De Clara 705 Green Phila
Rooney & Bent Proctors Newark
Rose Dave Rose Sydel B R
Rose Blanche Cracker Jacks B R
Rose Lane & Kelgard 125 W 43 N Y
Rose Clara 9025 67 Bklyn
Rosenthal Bros 151 Chaplin Rochester
Ross Eddie G Majestic Jacksonville
Ross & Lewis Hip Balham London
Ross Frank Trocadero B R
Ross Sisters 65 Cumerford Providence
Rossi Alfredo Mr & Mrs Two Bills Show C R
Royal Minstrel Four 1417 East Salt Lake
Royden Virgil Rose Sydel B R
Russell & Davis 1318 High Springfield O
Rutans Song Birds Keady Greensburg Pa
Rutherford Jim H Hagenbeck-Wallace C R

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Salmo Juno Empire Camberwell London
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Sanders & La Mar 1327 5 Av N Y
Sanford & Darlington 3990 Fergrove Phila
Saunders Chas Century Girls B R
Saxe Michael Follies of New York B R
Saxillans Four O H Carlisle Pa
Saxon Chas Big Review B R
Scanlon Geo B College Girls B R
Scanlon W J Orpheum Oakland
Scarlet & Scarlet 913 Longwood Av N Y
Schilling Wm 100 E Lavalie Baltimore
Schooley Edgar Bloomington Ill
Scintella 588 Lyell Av Rochester
Scott Robt Lovemakers B R
Scott O M Queen of Jardin de Paris B R
Scott & West 22 Division N Y
Scott & Yost 40 Morinville Av N Y
Scully Will P & Webster Pl Brooklyn
Sears Gladys Midnight Maidens B R
Seaton Billie Serenaders B R
Selby Hal M 204 Schiller Bldg Chicago
Semon Primrose Ginger Girls B R
Senzell Bros 210 Arlington Pittsburgh
Seaton Chas B 3840 Johnston Chicago
Serevanga Orpheum Ulster
Seymour Nellie 111 Manhattan N Y
Sharp & Montgomery Majestic Dallas
Shaw Edith Irwins Majestics B R
Shaws Aerial Palace Leipzig Ger
Shea Thos E 3094 Pine Grove Av Chicago
Shean Al 1 Banner Show B R
Sheldon & Darville 2128 N Clark Chicago
Shelvey Bros 265 S Main Waterbury
Shepard & Co James C 1604 Madison Av N Y
Shepperley Sisters 250 Dovercourt Toronto
Shepperly & Bennett Dreamlanders B R
Sherlock & Val Delle 514 W 135 N Y
Sherlock & Holmes 2518 Ridge Philadelphia
Sherman & De Forest Sitters Chicago
Shermans Two 252 St Emanuel Mobile
Shermans Musical Co Alberta Can
Sherwood Jeanette Ginger Girls B R
Shields Sydney Orpheum New Orleans

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Shorey Campbell Co 50 Rock Av Lynn Mass
Siddello Tom & Co 4313 Wentworth Av Chicago
Siddons & Earle 2515 So Adler Philadelphia
Sidman Sam Passing Parade B R
Siegel Emma Irwins Majestics B R
Siegel & Matthews 324 Dearborn Chicago
Silver Nat Watsons Dearborners B R
Simms William 285 Ellis Av Chicago
Simmonds Teddy Americans B R
Simpson Russell Big Review B R
Slater & Finch 10 N 3 Vincennes Ind
Small Johnnie & Sisters 620 Lenox Av N Y
Smirl & Kessner 438 W 164 N Y
Smith Aerial Singling B R
Smith Allen 1243 Jefferson Av Bklyn
Smith & Adams 406 So Halstead Chicago
Smith & Brown 1324 St John Toledo
Snyder & Buckley Fads & Follies B R
Rockmont Bros Three 558 6 Detroit
Somers & Storke Schindlers Chicago
Soeslin Samuel Hastings Show B R
Spaulding Dupree Box 285 Osnining N Y
Spears The 67 Clinton Everett Mass
Spears Anna Merry Whirl B R

Spelvin Geo Sam T Jacks B R
Spencer & Austin 3110 E Phila
Spissell Bros & Co Orpheum San Francisco
Sprague & McNeese 632 No 10 Phila
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Stanwood David 304 Bremen E Boston
Starr & Sachs 343 N Clark Chicago
Stedman Al & Fannie 685 8 So Boston
Steinert Thomas Trio 531 Lenox
Stelman Herman Lovemakers B R
Steppe A H 33 Barclay Newark
Stevens Pearl Kedzie Chicago
Stevens Harry Century Girls B R
Stevens Will H Serenaders B R
Stevens E 135 So First Bklyn
Stevens Lullie Brigadiers B R
Stevens & Moore Columbian B R
Stewart Harry M World of Pleasure B R
Stewart & Earl 125 Euclid Woodbury N J
Stickney Louise Hippodrome N Y Indef
Stirk & London 28 Hancock Brooklyn
Stone Geo Ginger Girls B R
St James & Dacre 163 W 34 N Y
Strebl May Galey Girls B R
Strickland Rube Princess Wichita Kansas
Strohachin H 2532 Atlantic Bklyn
Strubbsfield Trio 5808 Maple Av St Louis
Sugimato Troupe Lyric Terre Haute
Sully Duo Majestic Savannah
Sully & Phelps 2810 Bolton Phila
Summers Allen 1956 W 30 N Y
Sweeney & Rooney 1434 Sumner Av Scranton
Sweet Dollie Irwins Majestics B R
Swisher Gladys 1154 N Clark Chicago
Swo Bert Columbian B R
Sydney Oscar Lovemakers B R
Sylvester Cecelia Passing Parade B R
Sylvester The Plymouth Hll Hoboken N J
Symonds Jack Congress Portland Me

Alfarretta Symonds

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T

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Temple & O'Brien Bijou Superior Wis
Terrill Frank & Fred 837 N Orkney Phila
Thatcher Fannie Bon Tons B R
Thomas & Hamilton 687 Dearborn Av Chicago
Thompson Mark Bohemians B R
Thomson Harry 1284 Putnam Av Brooklyn
Thor Musical American Omaha
Thornton Arthur Golden Crook B R
Thornton Geo A 385 Broome N Y
Thorne Mr & Mrs Harry 288 St Nicholas AvNY
Thorne Juggling 58 Rose Buffalo
Thurston Leslie 68 W 108 N Y
Tilton Lucile Bijou Racine
Tinker G L 778 S Av N Y
Trotter Quartette High Lite Cafe Milwaik Indef
Trotter Jack Keiths Columbus
Tombs Andrew College Girls B R
Tops Topsy & Tops 3442 W School Chicago
Torcat & Flor D'Aliza Varieties Terre Haute
Tracy Julia Raymond Bartholdi Inn N Y
Travers Belle 210 N Franklin Philadelphia
Travers Roland 221 W 42 N Y
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V

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Valentine & Dooley Majestic Chicago
Valetta & Lamson 1320 St Clark Cleveland

Valmore Lulu & Mildred Bohemians B R
Van Chas & Fannie Polis Springfield
Van Dalie Sisters 514 W 135 N Y
Van Horn Bobby Orpheum Dallas
Van Hoven Keiths Cleveland
Van Osten Eva Queen of Jardin de Paris B R
Van Osten Bob Sam T Jacks B R
Vardell Lewis Mich
Vardon Perry & Wilbur Bijou Winnipeg
Variety Comedy Trio 1515 Barth Indianapolis
Vassar & Arken 324 Christopher Bklyn
Vasco 41a Acre Lane London
Vass Victor V 25 Haskins Providence
Vedder Fannie Bon Tons B R
Vedder Lillie Cracker Jacks B R
Vedmar Rene 3285 Bway N Y
Venetian Serenaders 676 Blackhawk Chicago
Venus on Wheels Merry Maidens B R
Vernon Airdome Mt Carmel Ill
Village Comedy Four 1912 Ringgold Phila
Vinton John B 820 Olive Indianapolis
Vinton Grace Serenaders B R
Violani Vaudeville Canton O
Violetta Jolly 41 Leipzigerstr Berlin Ger
Vogel & Wandas Majestic Little Rock
Von Serley Sisters Marathon Girls B R
Vyner Lydia Reeves Beauty Show B R

W

Wakefield Frank L Runaway Girls B R
Walker Musical 1524 Brookside Indianapolis
Walling Ida Watsons Burlesquers B R
Walsh Helen & May Dainty Duchesa B R

WALSH, LYNCH and CO.

Presenting "HUCKIN'S RUN."
Direction. PAT CASEY.
Next Week (Oct. 24), Milwaukee.

Walsh Martin Trocadero B R
Walters & West 3437 Vernon Chicago
Walters John Lyric Ft Wayne Ind Indef
Ward Alice Reeves Beauty Show B R
Ward Billy 190 Myrtle Av Bklyn
Ward Mary S Galey Girls B R
Ward & Harrington 418 Strand London
Warde & Mack 300 W 10 New York
Warner Harry E Rotlicks B R
Wasburn Blanche Washington Soc Girls B R
Water Carl P Sam T Jacks B R
Waters Heater Washington Soc Girls B R
Watson Billy W Girls from Happyland B R
Wayne Jack W College Girls B R
Wayne Sisters Dainty Duchesa B R
Weaver Frank & Co 1708 N 9 Baltimore
Webb Harry Temple Detroit
Weber Johnnie Rose Sydel B R

WE-CHOK-KE

SIoux INDIAN GIRL.
Direction. Norman Friedenwald.
Oct. 17, Family, Dixon, Ill.; 24, Juneau, Milwaukee.

Welch Jas A 211 E 14 New York
Welch Thos Runaway Girls B R
Wells Tint Vanity Fair B R
Well John 5 Kruscheid Rotterdam
Wells Low 213 Shawmut Grand Rapids
West John Watsons Burlesquers B R
West Al 606 E Ohio Pittsburg
West Wm Irwins Majestics B R
West & Henry Auditorium Newark O
West Sisters 1412 Jefferson Av Bklyn N Y
West & Denton 135 W 17 Columbia
Weston Bros Comedy Lynn Mass
Weston Bros Savoy New Bedford
Weston Al Bowery Burlesquers B R
Weston Dan E 141 W 116 N Y
Western Union Trio 2241 E Clearfield Phila
Whetelli 33 W 8 Chester Pa
Wheter Sisters 1441 Phila
Wheelock & Hay Orpheum Denver
Whirl Four 2426 S Watts Phila
White Harry 1003 Ashland Av Baltimore

ETHEL WHITESIDE

And those "Pickannies."
"FOLLIES OF COONTOWN."

White Phil Merry Whirl B R
Whitford Anabelle 363 W 42 N Y
Whitman Bros 1335 Chestnut Phila
Whitman Fred Sam T Jacks B R
Whitney Tillie 36 Kane Buffalo

AL. H. WILD

THAT FUNNY FAT FELLOW.
This Week (Oct. 17), Orpheum, Gary, Ind.

Wilder Marshall Atlantic City N J
Wiley May F Big Review B R
Wilkins & Wilkins 363 Willis N Y
Wilhelm Fred Sam T Jacks B R
Williams Chas 2450 Tremont Cleveland
Williams Cowboy 4715 Upland Phila
Williams Chas 2652 Rutgers St Louis
Williams John Cracker Jacks B R
Williams Ed & Florence 94 W 103 N Y
Williams & De Crotona National Sydney Australia
Williams & Gilbert 1010 Marshfield Av Chicago
Williams & Seal Keiths Providence
Williams & Sterling Box 1 Detroit Mich
Williams Mollie Cracker Jacks B R
Williamson Frank Runaway Girls B R
Williamson Herbert Al Fields Minstrels
Wile & Hassan National Sydney Australia
Wilson Fred J 14 Forest Montclair N J
Wilson Al & May Dorp Schenectady indet

GRACE WILSON

IN VAUDEVILLE.

Wilson Fred Cracker Jacks B R
Wilson Bros Bijou Jackson Mich
Wilson Frank 1616 W 23 Los Angeles

Wilson Marie Queen of Jardin de Paris B R
Wilson Lizzie 175 Franklin Buffalo
Wilson Jas Ginger Girls B R
Wilson & Wilson Orpheum Kansas City
Wilson & Pinkney 207 W 15 Kansas City
Willton Joe & Co 1129 Porter Phila
Winchester Ed Family Buffalo
Winfield Frank Hastings B R
Wise & Milton Brennan Circuit New Zealand
Withrow & Glover Hotly Tolly Co
Wolfe & Lee 324 Woodlawn Av Toledo

WOLF, MOORE and YOUNG

"Vaudeville's Cheeriest Trio."

Woodall Billy 420 First Av Nashville
Wood Bros Keiths Cleveland
Wood Ollie 534 W 159 N Y
Woods Animals Academy Frederick Md
Work & Ower Orpheum Oakland
World & Kingston Temple Hamilton Can
Worrell Chas Century Girls B R
Wright & Dietrich Hathaways New Bedford
Wright Lillian 163 W 60 N Y

X

Xaxiers Four 2144 W 20 Chicago

Y

Yackley & Bunnell Orpheum Champaign Ill
Yack Don Din 119 E Madison Chicago
Yoeman Geo 4586 Gibson Av St Louis
Yost Harry E World of Pleasure B R
Younis Carrie Bohemians B R
Young Ollie & April Temple Rochester
Young & Phelps 1013 Baker Evansville Ind
Young De Witt & Sisters Grand Tacoma

Z

Zancigas The 356 W 145 N Y
Zanfrelas 131 Brixton London
Zazell & Varnon Seguin Tour So American Ind
Zeda Harry L 1328 Cambria Phila
Zeller & Thorne Willards Temple of Music
Zell & Rodgers Majestic La Crosse Wis
Zenda Vaudeville Jackson O
Zimmerman John Victoria Baltimore
Zimmerman Al Dreamlanders B R

BURLESQUE ROUTES

"L. O." indicates show is laying off.
Weeks Oct. 24 and 31.

Americans Peoples Cincinnati 31 Empire Chi-
cago
Beauty Trust 21-26 Mohawk Schenectady 27-29
Gayety Albany 31-2 Casino Boston
Behmans Show Gayety Kansas City 31 Gayety
Omaha
Big Banner Show Gayety Louisville 31 Gayety
St Louis
Big Review Standard St Louis 31 Empire In-
dianapolis
Bohemians Star Cleveland 31 Folly Chicago
Bon Tons Garden Buffalo 31 Corinthian Roch-
ester
Bowery Burlesquers Gayety Toronto 31 Garden
Buffalo
Brigadiers L O 31 Casino Brooklyn
Broadway Gayety Girls 21-26 Bon Ton Jersey
City 27-29 Folly Paterson 31-2 Luzerne
Wilkes-Barre 3-5 Gayety Scranton
Cherry Blossoms Star Milwaukee 31 Dewey
Minneapolis
Columbia Girls Gayety Milwaukee 31 Alhambra
Chicago
College Girls Gayety Minneapolis 31 Gayety
Milwaukee
Cosy Corner Girls Folly Chicago 31 Star Mil-
waukee
Cracker Jacks Corinthian Rochester 31-2 Ho-
hawk Schenectady 3-5 Gayety Albany
Dainty Duchesa Alhambra Chicago 31 Gayety
Detroit
Dreamlands 24-26 Luzerne Wilkes-Barre 27-29
Gayety Scranton 31 L O 7 Casino Brooklyn
Ducklings Lafayette Buffalo 31 Star Toronto
Empire Burlesque Avenue Detroit 31 Lafayette
Detroit
Fads & Follies Casino Philadelphia 31 Star
Brooklyn
Follies New York Music Hall 31 Murray Hill
N Y
Ginger Girls Star Brooklyn 31 Waldman New-
ark
Girls from Dixie 8th Ave N Y 31 Empire New-
ark
Girls from Happyland Gayety Boston 31-2 Gay-
ety Albany 3-5 Mohawk Schenectady
Golden Crook Casino Boston 31 Columbia N Y
Hastings Big Show 24-26 Gayety Albany 27-29
Mohawk Schenectady 31 Gayety Brooklyn
Howes Lovemakers Gayety Washington 31 Gay-
ety Pittsburg
Imperials Academy Pittsburg 31 Star Cleve-
land
Irwins Big Show Empire Hoboken 31 Music
Hall N Y
Irwins Majestics Waldman Newark 31 Empire
Hoboken
Jardin De Paris Century Kansas City 31 Stand-
ard St Louis
Jersey Lillies Gayety Pittsburg 31 Empire
Cleveland
Joy City 24-26 Folly Paterson 27-29 Bon Ton
Jersey City 31-2 Gayety Scranton 3-5 Luzerne
Wilkes-Barre
Kentucky Belles Dewey Minneapolis 31 Star
St Paul
Kneckerbocker Empire Toledo 31 Star & Garter
Chicago
Lady Buccaneers Trocadero Philadelphia 31 Ly-
ceum Washington
Marathon Girls Olympic N Y 31 Gayety Phil-
adelphia
Merry Maidens Bronx N Y 31 8th Ave N Y
Merry Whirl Columbia 19-20 31 2 Bon Ton
Jersey City 3-5 Folly Paterson
Midnight Maidens Gayety St Louis 31 Gayety
Kansas City
Miss New York Jr Star St Paul 31 St Joe
Moulin Rouge Empire Chicago 31 Ave Detroit
New Century Girls Bowery N Y 31-2 Folly
Paterson 3-5 Bon Ton Jersey City

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MISS LIL HAWTHORNE

Enormous success this week (Oct. 17), **Orpheum**, Brooklyn

Next Week (Oct. 24), **Alhambra**, New York

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Week Oct. 31, **Colonial**, New York

Management, **MARTIN SAMPTER**

Booked by **PAT CASEY**

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In a bright concoction of comedy and song written by Sam Ehrlich

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Direction of **EDW. S. KELLER**, Putnam Bldg., New York

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DICK and ALICE McAVOY

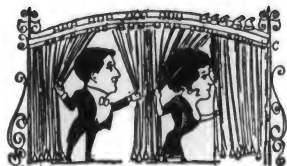
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Elaborate Novelty Instrumental Act
WITH SOME REFINED COMEDY

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Succeeding Stella Mayhew as "The Goose" in "A Barnyard Romeo."

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Chutes
Theatre
San Francisco

Parisian Widows Gayety Brooklyn 31 Olympio
N Y
Passing Parade St Joe 31 Century Kansas City
Pat Whites Gayety Girls Penn Circuit 31 Acad-
emy Pittsburgh
Pennant Winners Royal Montreal 31 Howard
Boston
Queens of Bohemia Columbia N Y 31 Casino
Philadelphia
Queens Jordin De Paris Murray Hill N Y 31
Metropolis N Y
Rector Girls 24-26 Gayety Scranton 27-29 Lu-
sanne Wilkes-Barre 31 Trocadero Philadelphia
Reeves Beauty Show Star & Garter Chicago 31
Standard Cincinnati
Rents-Santley Westminster Providence 31 Gay-
ety Boston
Robinson Crusoe Girls Gayety Baltimore 31
Gayety Washington
Rollickers Casino Brooklyn 31 Empire Brook-
lyn
Rose Sydel Gayety Omaha 31 Gayety Minne-
apolis
Runaway Girls Standard Cincinnati 31 Gayety
Louisville
Sam T Jacks Lyceum Washington 31 Monu-
mental Baltimore
Serenaders Metropolis N Y 31 Westminster
Providence
Star & Garter Gayety Philadelphia 31 Gayety
Baltimore
Tiger Lillies Empire Newark 31 Bowery N Y
Star Show Girls Empire Indianapolis 31 Buck-
ingham Louisville
Trocadero Girls Cleveland 31 Empire Toledo
Vanity Fair Gayety Detroit 31 Gayety Toronto
Washington Society Girls Monumental Balti-
more 31 Penn Circuit
Watsons Danquers Empire Brooklyn 31
Bronx N Y
World of Pleasure Buckingham Louisville 31
Peoples Cincinnati
Yankee Doodle Girls Star Toronto 31 Royal
Montreal

Casey Harry
Cass Maurice (C)
Cassidy Eddie (C)
Cassini Rosina
Caston Dave (C)
Cates Musical (C)
Cell Chas (C)
Chadsey Marjorie
(C)
Charles Sisters (C)
Chavallier A (L)
Childers Grace (C)
Christie Will (C)
Clark Chas K (P)
Clark Mrs C A
Clark Helen
Clark & Verdi
Clawson S H (C)
Coffman & Carroll
Cogswell Sarah L
(C)
Colby F G (C)
Cole Fred
Cole & Coleman
Coleman & Gardfield
Collins W D (C)
Coma Frank
Combel Mamie (C)
Connolly Jack
Conway Chas (C)
Cooley May (C)
Corbett A (C)
Cormack Rennie (C)
Cornell Marguerite
(C)
Costa Duo Del (C)
Cox Ray
Cox Harry (C)
Crane Roland (C)
Crawford Winnie
(P)
Cremona A K (C)
Crockford Jessie
(SF)
Cull J (C)
Cummings & Gladys
Cull (C)
Cunningham Jean
(C)
Cunningham & Ross
(L)
Cupitt P J (C)
Curtin & LeVan (C)
Daly Charlie
Daly Marc (C)
Dale Marc
Daley & Well (C)
Daly Jas H (C)
Daly J A (C)
Danick Frank (C)
Danielson Lillian
(C)
Darcy Joe
Darmond Isabelle
Darrab Chas (C)
Darrall Trilzie (C)
Davis Hal (C)
Day Carita (C)
Dayton Lewis (C)
Dazie Mlle
Dean Daisy
Debaletstier Animals
(C)
DeButz Count
Defreij Gordon (SF)
DeFries Alfred (C)
DeFreij (C)
Dekum Frank (C)
DeLant Thelma
Delno Fred (C)
DeMaye Lotta
Deneris Ada (C)
Dermont Arthur (C)
DeVoe & Mack
DeVoe Pasquelina
(C)
Dilla & Templeton
(C)
Dixon & Mack (P)
Doherty Mrs E T
Don & Thompson
(C)
Donovan & Arnold
Dorlons The
Doughertys Musical
(C)
Drako Howard
Draper Bert & Bess
Dreyer & Dreyer
(C)
Drumm Rupert
DuBall Bros
Dumont Merle (C)
Dunbar Tudor (C)
Dunedin Maude
Dunham Wm
Dunlap & Linden
(P)
Dwyer Nellie (C)
Eagon & Austin (C)
Early & Laitch (C)
East Fred (C)
Earle Frank (SF)
Edinger Gertrude
Edinger Lovella
Edwards Bert (C)
Edward Dandy (L)
Ehrman Lewin (C)
Electra (SF)
Elliot & West (C)
Elliott Blair & Ell-
ott (C)
Ellison Evelyn (C)
Elona (C)
Emerson Mildred
Emerson & Summers
(C)
Emery & Nodine
Emmy Mlle
Eke Will
Ethella Vyl (C)
Evans C H (C)
Evers Heron (C)
Farnum Mrs Wm
(C)
Fay Mrs H (C)
Fay & Kirsman (C)
Ferguson Dave
Finley Willie (SF)
Fischesser Gustave

Fisher Florence (C)
Flairo Billy (C)
Flower Cora (SF)
Flynn Earl (C)
Folson Gertrude (C)
Forrester & Lloyd
(C)
Fox Frank (C)
Fox Kathryn (C)
Francellas Great (C)
Franklin Beth (C)
Franks Chas & Lil-
lian (C)
French Mlle (C)
French Ida (C)
Frits Leo (C)
Froman Bert (C)
Fuller Bert (C)
Galper Wm
Gardnells The
Gayett Sam (C)
Gaston Billy
Geneva Florence
Gent M (L)
Gibson Del (C)
Glener Chas (C)
Gillon Little (C)
Girman Robt (C)
Gird H A
Gleason Josephine
(C)
Gillesando Millie (C)
Gordon Max (C)
Goulet Esther
Granger Oran
Gray Julia
Green Jimmy (C)
Greenhalgh Ada
Greenwood Barrett
(C)
Gross Wm (C)
Guise Mrs (C)
Guyon Girls Am (C)
Hagan & Hutchins
(C)
Hall & Colbern (C)
Hallett Joe (C)
Hamilton F P
Hamilton Frank (C)
Harrington Leo
Haskell & Doucet
Hathaway Anna (C)
Hawk Mrs A
Hayes Sully (C)
Haynes Sisters (C)
Healy Dan (C)
Hepner Cliff (C)
Herbert Chick (C)
Herman Harvey (C)
Hewitt Rush (C)
Hill H P (C)
Hoefling Bella (L)
Hoey Johnnie
Hoffman Albert (C)
Holt Edwin
Holman Dick (SF)
Hornbrooks Bronchos
(C)
Horton Chas (C)
Howard Mollie (C)
Hudson Leon (C)
Hudson Maud (P)
Huntington Val (C)
Hussey Jimmie (C)
Hussey Mr & Mrs
Geo (C)
Ingils Gus (C)
Inness Ryan (C)
Inness & Ziegl
Irwin Mamie
Jackson C H (C)
Jackson & Margaret
(C)
James Chester (C)
Jewett Karl (C)
Jinks Mrs Elmer (C)
Johnson Frank
Johnson Billy
Johnson Rose (C)
Johnson Virginia
(C)
Johnston Albert
Johnson Alfred (C)
Jones & Greiner (C)
Jordan Jack
Jordan Claude
Jordan Bert
Jordans Flying
Joseph Carl
Julius Theo (C)
Kalcistrus Alicia
(C)
Keaton Jack
Kelle Zena (C)
Keller Fred (C)
Kercher Maurice
(C)
Kelly Art (C)
Kimball Bros
Kirk Ethel (C)
Kirk Janella
Kisielowski Mrs
Klein H R (C)
Klein & Clifton (C)
Klimbeck A J (C)
Kirchmeier Anna
(C)
Kohler Grace (C)
Kramer Fred
Kreiss Lizzie (C)
LaCrandall L (C)
Ladieux Chas (C)
Lambert (L)
Lamouise Rene
LaMont Jas (C)
Lane & Fay
Laurent Marie (C)
Lea Valie Ernie (C)
Leas Mary Jordan
(C)
Lee Irene
Lee Duke (P)
Lefel Mr
Leimran L (C)
Leimran Bert
LeMonts The
Lenox Cecil
Leon Ed (C)
Leonard & Ellis (C)
Le Van Bert

Leveline Edward
Lewis Dave
Lewis & Harr
Lighthawk Earle
(C)
Lindgren Gertrude
(C)
Lloyd Helen (C)
Lloyd Helen
Lloyd Evans
London Max (P)
Lorraine & Dudley
(C)
Lyman Twins (C)
Lyons Sadie (C)
Mack Chas
Mack & Burgess (C)
Macomber Geo (C)
Madell Geo
Mankin (C)
Manning Lew
Manning Sisters
Marango Chas (C)
Margreat & Jackson
(C)
Marshall Ella (C)
Martin Sully (C)
Martin Bradley (C)
Martinet & Sylves-
ter
Mayers J (L)
Maynard Adele (C)
Mason Bert (C)
McCann Mr & Mrs
(C)
McCarthy Thos (C)
McCullough Carl
(C)
McDonald Jas (C)
McDowell Alexander
McGloine Edna (C)
McGrath Thos
MacNichols Joe
McNutta The
Melis Marvellous
Melvin & Bond
Merredith Carrie (C)
Merrick Tom (C)
Merrill S P
Merriman Norman
Merriman Dick
Merritt Hal (C)
Middleton Karl
Milburn Burt (C)
Miley & Orth
Miley Katherine
(C)
Mitchell Ethel (C)
Mitchell Abbie
Mondereau Harry
(C)
Monroe F H (C)
Monroe Mrs F (C)
Monroe Senator
(C)
Montrose Marie (C)
Moore Mr & Mrs (C)
Moos H A F (C)
Morris Joe C (C)
Morris Johnny
Morrow Wm K (C)
Mortimer Sisters
(C)
Morton Bessie (C)
Moss Mr (L)
Nelson Bert (C)
Nelson Arthur
Nelson Chester
Nelson & Nibbo (C)
Nicholas Lew (C)
Nubert Amanda (C)
O'Dole Geo & Althea
(C)
Ollfan Al
O'Neil Fred
Osborne Elmer (C)
Ott Adelaide
Otto Sam K (C)
Otto & West (C)
Page F M
Palmer & Moore (P)
Parker Bessie (C)
Parker Walter (C)
Paul & Kent (C)
Parsons Vernie (C)
Paulus & Long (C)
Pearl Lew (C)
Peilltler Dora
Perclval Dixie (C)
Phasma (C)
Plunkett Chas E (C)
Plunkett Jas E
Poettinger H
Potter Billy
Potter Harry (SF)
Pritchard Irwin (C)
Quealey Jas (C)
Quigley Eli (C)
Raffin Louise (C)
Raffin J (C)
Rankin McKee (C)
Raymond Mabel
Raymond Marion
(C)
Reed O C (C)
Reed Jack (C)
Reene Sigmund (C)
Redman Jos
Reinhard Wm (C)
Reinso & Gore (C)
Renno G B (C)
Reynold Cecilia
Rice Nancy

Rich Geb F (C)
Richards L (C)
Richards Richard
Richards Lawrence
(C)
Richards Wm
Riddell Robt J (SF)
Riddell Robt J (C)
Riddell Robt J
Rigby Arthur (C)
Rile Mr (C)
Ripp Jack (C)
Ritchie Billy
Ritter Geo H
Rivers David
Robinson Alice (C)
Robisch Mr & Mrs
Roche J C (C)
Roeborg Edw (C)
Roehr Alfred (C)
Rogers Clara (SF)
Rogers Will
Romany Opera Co
(C)
Rosa LaBelle
Ross R
Rossaire B
Ross Henry
Ross Fred (SF)
Russell & Ray (C)
Ruzinski Marks (C)
Sartells The (C)
Schetnitz Herman
(C)
Scott Jas W (C)
Scott Leonard
Scott Norman R (C)
Scranton Hazel (C)
Searles Arthur
Searcy & Bishop
Seidel Twitter (C)
Sel Jos Slater (C)
Selma Mayme (C)
Severance Mrs (C)
Shannon Bertha (C)
Shannon Harry (C)
Sharrocks The (C)
Sheares & Newkirk
(C)
Shirman Charlotte
(C)
Shields Great (C)
Shiltz One (C)
Siegel Margaret
Signell A J
Simms N (L)
Singing Girls (C)
Smiley Barnum
Smiley Robt
Smith Jas H (C)
Smith Wm H
Smith Henderson
(C)
Smith Capt Jack
(C)
Smith & Fowler (C)
Snow Ray (C)
Snyder Francis (C)
Spear Powell Eva
Spir Abe (C)
Sperry & Ray
Stafford Wm (P)
Stapole Mrs Aleck
(SF)
Stanley Stan (C)
Stanley & Birbeck
Stark & Ryan (C)
Startup Harry (C)
Stewart & Nibbo
Sterling Lillian
Sterling Nellie
Stevens Pearl (C)
Stevens Michael (C)
Stewart Winnifred
Stone Ben (C)
Stornton Bros (C)
Stuart Rica (C)
Sugimoto S (C)
Sully H B (C)
Sylvester Maurice
Syratae Geo (C)
Tanaka Kin (C)
Tannerhill Edward
(C)
Tannerhill Edward W
(SF)
Taylor Orletta
Temple D (L)
Templeton (L)
Tessie (C)
Thatcher Alpha
Thompson Violet (C)
Thuman Marie (C)
Tooker Frank
Toys Musical
Trent Zilla (C)
Triscott Virginia
Drew
Trusdell Howard
Tully May
Turner W C (C)
Tuttle Mue
Tyson Burt
Valmore Louis (C)
Valois Chas
Van Haven Frank
Van Ruth (C)
Vandelle Billy (C)
Vander Four
Vandinas Dolly
Vastor & Merle (C)
Vandor Dorothy
Veolette

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BARNES AL G 22 South Bend Wash 24 Van-
couver
BARNUM & BAILEY 22 Ft Smith Ark 24 Tex-
arkana 25 Shreveport La 28 Monroe 27 Alex-
andria 28 New Iberia 29-30 New Orleans 31
McComb Miss Nov 1 Jackson 2 Yazoo City 3
Greenwood 4 Greenville 5 Clarksdale
BUFFALO BILL & PAWNEE BILL 22 San
Bardinees Cal 24 Phoenix 25 Tucson 26
Bisbee 27 Douglas 28 El Paso 29 Deming
29 El Paso 31 Del Rio Nov 1 San
Antonio 2 Victoria 3 Galveston 4 Houston 5
Brenham 6 Austin 7 Temple 8 Waco 9 Cora-
cana 10 Dallas 11 Fort Worth 14 Sherman 15
Paris 16 Texarkana 17 Camden Ark 18 Pine
Bluff 19 Little Rock
GOLLMAR BROS 22 Hugo Okla 24 Hope Ark
HAGENBEEK WALLACE 24 Trenton Tenn
MILLER BROS. 101 RANCH 22-23 New Or-
leans 24 Brookhaven Miss 25 Jackson 26
Kosciusko 27 Aberdeen 28 Birmingham Ala
29 Cedarstown Ga
RINGLING BROS. 22 Raleigh N C 24 Greens-
boro 25 Gastonia 26 Spartanburg 27 Green-
ville 28 Anderson 29 Gainesville Ga 31 At-
lanta
ROBINSON JOHN 27 Jessup Ga 28 Helena
29 Cochran 31 Jackson Ky Nov 1 Griffin Ga
2 Dothanville 3 Tallapoosa 4 Columbiana
Ala 5 Blocton
YANKEE ROBINSON 22 Stuttgart Ark 24
Brinkley

LETTERS

Where C follows name, letter is in Chi-
cago.
Where S F follows, letter is at San Fran-
cisco.
Where L follows, letter is in London of-
fice.
Advertising or circular letters of any de-
scription will not be listed when known.
Letters will be held for two weeks.
P following names indicates postal, ad-
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Abbott Charlotte (C)
Adams R C (C)
Adams Eugene (C)
Adams H Geo (C)
Adams R D (C)
Addington Ruth (C)
Adeall & Parker (C)
Adele Lions (C)
Aette Anette (C)
Alexander & Hughes
Albisher Fred (C)
Albini (C)
Allaire Fannie
Allen Frederick (C)
Altoun Grace (C)
Alwatts Musical (C)
American Comedy
Four
Ameta (C)
Antrim Harry (C)
Archangel Alessan-
dro (C)
Arlington Gene (C)
Armada (C)
Artis Renos (C)
Ascher H Geo (C)
Atkins Jack
Aug Edna
Austin Wm H (C)
Avery & Ferris (C)
Badertscher Glen
Baker Harry
Baker Myrtle (C)
Baker Joe (C)
Bandy E L (C)
Banyan Alfred (C)
Barlow Alice
Barlow Fredk.
Barnes H D (C)
Bartlett Bernice
Barton & Fee (C)
Bassett Newton (C)
Bedinal Victor (C)
Beers Leo (C)
Begar Grace
Bell Arthur (C)
Bell & Henry (L)
Belmont Harry
Benier Mrs
Bennett Dorothy
Bennett Lura (C)
Berger Mae (C)
Berman John (C)
Berrett J (L)
Berro Samuel (C)
Bevan Alex (C)
Beverly Gladys
Billette Hazel
Blake Marion (C)
Black Frieda
Bowman Chas (C)
Brandenberg Thelma
Brenon Herbert
Brieder Fred (C)
Broun & Cooper
Buckley Laura
Buhness Clara (C)
Bullen W H (C)
Bunnin Rose
Bunth & Rudd (C)
Burke Fannie
Burrell Jimmie (C)
Burt Glen (C)
Burton Al H
Burton Clarence (C)
Bush Alex (C)
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(C)
Casad Campbell B

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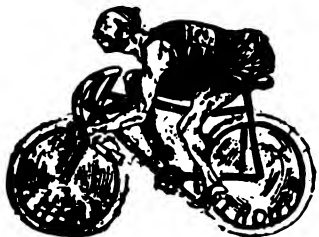
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Bill in "One."

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Direction, MAX HART

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Playing Return Engagement Over Pantages
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Height 5 ft. 3 in. limit. Who sing and dance, to work in singing and dancing spectacles. Character Comedians to fill following vacancies:

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ARTISTS.—If coming east or west write us; we can break your jump; send open time.

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NEW YORK AGENTS—Paul Tausig, 104 East 14th St., and Samuel French & Sons, 24-26 West 22d Street.
Artists visiting England are invited to send particulars of their act and date of opening. THE STAGE Letter Box is open for the reception of their mail.
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Acts to write or wire open time. Booking Thalia, Chicago; Joliet, Bloomington, Ottawa, Elgin, Aurora, Streator, Mattoon, Ill.; Waterloo, Ia., and other houses in Illinois, Indiana and Iowa.
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BIG ACTS WANTED BIG ACTS

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Can Give Big Acts from 10 to 20 Weeks in Chicago and Vicinity

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MELODY AND MIRTH
In the Original "School Act."



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All our music arranged by Geo. Botsford.
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Apply to THE CHADWICK TRIO

Stuart Barnes

JAMES E. PLUNKETT, Manager.

JOCK McKAY

Scotch Comic, 2nd to none.
This Week (Oct. 17),
Next Week (Oct. 24),
Henrietta's, London, Ont.
Dr. Perin's Extract, 30 cents a bottle. Rub in well
I saw em first
Quigley saw me last.
It isn't everybody that knows beans.
But! Oh you, Hammerstein.
(OM. BENTHAM)



LAMB'S MANIKINS
This week (Oct. 17), Fox Theatre, Aurora.
Direction NORMAN FRIDENWALD Chicago.

It isn't the name that makes the act—
It's the act that makes the name.



THE KING OF IRELAND JAMES B. DONOVAN

AND
RENA ARNOLD

QUEEN OF VAUDEVILLE
DOING WELL, THANK YOU.
Director and Adviser, King Pat Casey



WELL I GUESS WE SHOULD WORRY
Oh!! You Ventriloquist, "Shes" a "Pippin."
Wonder how long we can keep this gait up,
its "Hullo Boys, glad to see you back,"
"Come an' say one." "How did you like it
over there?" "Did you see So and So?"
and "How are they doing?" "Is that so, well
I'm glad to hear it."
"When you going back?" "You are?" "I'm
thinking 'bout going over next year." "How
do you think we would do over there?" "Our
usual answer: "Damhno, you'll have to go
over and try it."
Minneapolis was nearly as fast as Milwaukee
where we never even got acquainted with the
night clerk and when we did arrive one night
late in the week he says: Yes they have some
rooms here on "Shad Row" but I don't know
em.
Duluthly Yours,
Next Week (Oct. 24), Bijou, Winnipeg.

VARDON, PERRY and WILBER

J. LOUIS JEANNE
MINTZ and PALMER
"THE OTHER HALF"
A Classy Singing and Talking Comedietta.
An Original Playlet in "ONE" by Louis Wealya



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The Fellow That Walks
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Originator of the combined novelty
Singing and Walking on Cycles
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Introducing Singing, Dancing and
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Direction JAMES E. PLUNKETT.

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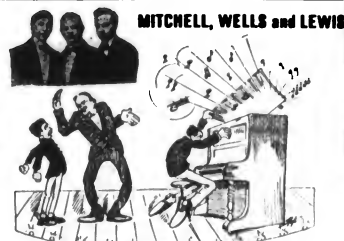
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A Tip-Top Boy. Who?

Lena Tyson

M. S. BENTHAM, Manager



The Rathskeller Drags:
Amy Leslie, in the Chicago News says of
Mitchell, Wells and Lewis: "Recently three of
the most noted singers of this class...
made a tremendous hit at the American Music
Hall. They call themselves The Rathskeller
Trio and are immensely entertaining."
At first they do a perfectly serious song, and
then they craftily lure the audience into a
laugh, then a hurrah, and then a tumult of
laughter at rattling good rough comedy and
good music. Their voices are fine, their com-
edy special and their songs of that kind most
regarded witty and salubrious by the fly ones
who know what they mean; though they can
be enjoyed by any sort of innocent with a
white conscience when deftly put over the
lights."

Next Week (Oct. 24), Colonial, St. Louis.
Permanent Address: White Rats of America.

Marshall P. Wilder

ATLANTIC CITY, N. J.
Bell Phone 196.

BILLIE REEVES



THE ORIGINAL DRUNK
"FOLLIES OF 1910."
THIRD SEASON.
Management MR. F. ZINGFIELD, JR. '08-'09-'10

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JAMES E. PLUNKETT, Smart Mgr.

DR. CARL HERMAN

Now Playing United Time.

Agent, PAT CASBY

DICK FARNUM and KATHRYN DELMAR

The Boob (Per. Ad. Vaud. Com. Cl.) Prima Donna



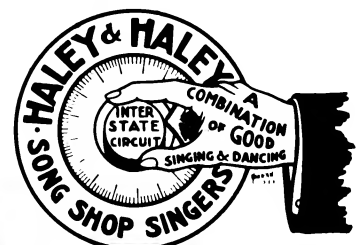
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In their Japanese Comedietta

"Won by Wireless"

The Geisha Girl and Officer, not forgetting
the Chink.

Note—We are NOT doing "Madame Butterfly."



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THE
5th ANNIVERSARY NUMBER
OF

VARIETY

Will Be
Issued **December 10th**

This special issue of *VARIETY* each year is looked forward to, and retained as a souvenir of the theatrical year. An advertisement in it is a wise investment. It will give publicity for the future as well as the present.

VARIETY is the recognized leading theatrical paper. It is conceded to be the most desirable advertising medium, circulating all over the world.

An advertisement in *VARIETY* carries your name everywhere on the face of the globe. Your announcement in the Anniversary Number becomes part of a theatrical directory that is constantly consulted by the leading artists, managers and agents the world over.

VARIETY has a larger circulation than any theatrical paper in America or Europe; it has more readers per copy than any weekly published.

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IRVING COOPER

(Formerly Associated with the Empire City Quartet)

Desires to Announce to the Profession that he is now in a position to

ACCEPT THE MANAGEMENT and DIRECTION of Acts and Productions

My long experience in the Show Business and my handling of Several Acts during those years, including the Quartet, will guarantee that service you demand

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Address me at 1416 BROADWAY, NEW YORK CITY

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ADA

COTTER AND BOULDEN

Presenting a Sparkling Repertoire of ORIGINAL SONGS AND DANCES

MEETING WITH ENORMOUS SUCCESS THIS WEEK (Oct. 17) HAMMERSTEIN'S

EUGENE

WILLIE

Howard and Howard

"The Hebrew Porter and the Salesman"

Heading all Bills on the Orpheum Circuit

Positively the Season's Biggest Hit

Scored a Sensational Triumph in Frisco, Cal.

Personal Representative, E. S. KELLER

Howard and Howard, re-fitted and refurbished, both sartorially and with new material, returned to the Orpheum yesterday and made the hit of their lives. The audience screamed as loud and as long as it could, and then lay down in a body to take the count. This pair are the liveliest and most up-to-date the Orpheum has had in a twelvemonth.—RALPH RE-NAUD, San Francisco "Chronicle."

Eugene and Willie Howard, the one immaculate and tenor, the other in misfit flaming red, returned to the Orpheum yesterday and got a reception that rattled the roof of the big theatre. "The Porter and the Salesman" is perfection in burlesque and a little of everything that vaudeville goes cry for.—AL C. JOY, San Francisco "Examiner."

TEN CENTS

VARIETY

VOL. XX., NO. 8.

OCTOBER 29, 1910.

PRICE TEN CENTS.



**ALWAYS
THE
BULL'S EYE**

**Return Engagement
Orpheum Circuit
Commencing Dec. 4**

**This Week (Oct. 24)
Temple, Detroit**

**Next Week (Oct. 31)
Temple, Rochester**



**THE
PREMIERE
ATTRACTION**

**(On the Stage and in
the Box Office)**

Season Fully Routed

**Direction
PAT CASEY**

Dash in VARIETY

Ida May Chadwick was the hit of the show. Ida has grown some since last seen, and her added height simply makes her "rube kid" all the more funny. Aside from appearance she has a real sense of humor and her good natured laughing and "kidding" gets her over the footlights with no effort at all. She has the audience before hitting the dancing mat. When on it, that is all there is to tell. The finish in "one" with "Pop" Chadwick and Ida doing the various dances was also a big laugh and brought Ida back for a speech in which she managed to squeeze a couple more good laughs. Ida May will bear watching. There seems to be no stopping her. She will prove a find for some production.

Successful Under the Management of
PAT OASEY

CHADWICK TRIO

FEATURING

Ida May Chadwick

("THE HEE HAW GIRL")

in "FOR SALE, WIGGINS FARM"

Last Week (Oct. 17), Colonial, New York

What *The Skirt* said in VARIETY :
"The first real burst of applause at the Colonial Theatre this season was drawn forth by Little Ida May Chadwick."

ELIZABETH

CHAS.

BRICE AND KING

MEETING WITH SUCCESS PRESENTING

"A BIT OF MUSICAL COMEDY IN A VAUDEVILLE WAY"

THIS WEEK (Oct. 24), P. G. Williams' GREENPOINT, Brooklyn

Next Week (Oct. 31), Maryland, Baltimore

NOV. 7, HAMMERSTEIN'S, New York

NOTE: All Songs Our Own Property and Copyrighted

Management, EDW. S. KELLER

VARIETY

Vol. XX. No. 8.

OCTOBER 29, 1910.

PRICE TEN CENTS.

70 SHUBERT THEATRES TO LET; 35 TAKEN BY LOEW CIRCUIT

Shuberts' Failure to Provide Attractions for "One-Nighters" the Cause. Theatres Between New York and St. Louis to Increase Loew's "Pop" Circuit

Chicago, Oct. 27.

The Shuberts have placed about seventy one-night stand theatres between New York and St. Louis on the market. It is understood that a couple of parties have been looking the list over. One is Marcus Loew of New York, who will secure forty of the houses for "pop" vaudeville, opening them gradually, at the rate of about four weekly.

The Loew proposition is to play the theatres on a percentage basis, the houses propelled into the variety field to retain the present management and staffs.

The states covered by the one-nighters are New York, Pa., W. Va., Ill., Ohio, Minn., and Iowa, besides others. Nearly all the theatres to be turned over are in small towns, excepting a few like the Nesbitt, Wilkes-Barre; Lyric, Minneapolis; Chatterton Opera House, Springfield, Ill., and Auditorium, Des Moines.

The inability of the Shuberts to furnish attractions for these houses has left no alternative. Theatrical people claim that in many of the towns "let out" the local management has entered into agreement with the vaudeville people in the same place, restricting the policy in each house to avoid competition, and that this will cause a conflict in several instances.

Marcus Loew was asked by a VARIETY representative this week if he expected an increase to his present circuit. Mr. Loew replied that he did, and would have many more houses shortly. Mr. Loew may start west shortly to look the houses over.

It was reported early in the week

that some forty or more Shubert houses in the wilds were being offered for lease. Showmen say the many failures of new productions by the Shuberts so far this season, which constitute a very big majority of those presented, have shortened their supply of attractions until the country theatres allied with "The Open Door" interests are starving for plays.

Reports from all over the country have tended to verify the local rumors. In many towns the reports have come in that all vaudeville theatres were playing to big business.

Wednesday the World printed a story that John Cort has thrown his "Open Door" further open, wide enough to admit "The Syndicate." For many days past there have been rumors that Mr. Cort wanted to do a little business with Klaw & Erlanger on the old plan. This desire to re-annex himself to K & E is said to have followed Marc Klaw's visit to Denver on his return from the Coast.

The World story was that Cort was holding on to the both horns of the theatrical dilemma, while making arrangements to relieve the arid condition of his theatres. In doing this, according to the World, the Shuberts would not suffer from a \$250,000 bond they had filed to furnish the Cort houses with sufficient attractions.

Chicago, Oct. 27.

A. L. Erlanger and Pat Casey arrived in Chicago this morning. It is rumored that Erlanger is in the middle west to attempt to break up the Shubert reign here, through the spread of the story of the Shuberts throwing so many houses on the market.

ANOTHER AFFILIATION MEETING.

That there will be another meeting between the committees of the White Rats, Actors' International Union, Central Federation of Labor and Samuel Gompers, at which the application of the White Rats to become affiliated with the American Federation of Labor will be discussed, is almost an assured fact.

During the time that has elapsed since the last conference, at the Hotel Victoria some weeks ago, there has been no move on the part of either parties interested. At that meeting it was decided to appoint a committee of seven to discuss the situation, but it is understood this body has not been in session.

According to the present plans it is believed the next meeting will be held a week from Monday, and also at the Victoria. Mr. Gompers will come over from Washington to attend it.

ENGAGES ANNABELLE WHITFORD.

The engagement of Annabelle Whitford as leading woman with the Lederer & Frazee production of "The Happest Night of His Life" was entered Wednesday afternoon, within two hours after Miss Whitford reached New York. She returned here after a long successful trip as a feature attraction over the western circuits, Miss Whitford's first venture in vaudeville.

The show which the producers have placed around Victor Moore as the star will open Nov. 14 at the Columbia, Washington. Miss Whitford will assume the role of a Chicago widow. The music for the piece has been composed by Albert Von Tilzer.

WELLMAN ON TOUR.

A lecture tour by Walter Wellman will start next week, probably at the N. Y. Hippodrome next Sunday night. It will be directed by the William Morris office.

The itinerary will follow somewhat closely the route taken by Harry Lauder in previous seasons when traveling over the map.

The present crew of Wellman's balloon, "America," now at the American, Chicago, Nov. 6.

BESSIE CLAYTON'S BIG HIT.

(Special Cable to VARIETY.)

Paris, Oct. 26.

The success of Bessie Clayton, the American dancer, in the new revue at the Olympia, which opened last Saturday, has been terrific. The revue was successfully produced.

OPTION ON PARIS CASINO.

(Special Cable to VARIETY.)

Paris, Oct. 27.

The negotiations by Jack DeFrece, brother of the London manager, for the Casino have resulted in DeFrece securing an option until December on the house through the deposit of a money forfeit.

It is very probable that the deal will go through if plans submitted for changes prove acceptable to the authorities.

LEAN-HOLBROOK TROUBLES.

Chicago, Oct. 27.

The private affairs of Cecil Lean and Florence Holbrook reached the newspaper stage Tuesday when several local dailies carried stories which reflected a state of infelicity between the stars of "Bright Eyes."

It is intimated that the breach may lead eventually to the courts.

RITCHIE GOES FOR \$1,000.

Adele Ritchie has gone over to William Morris for \$1,000 a week. She is playing this week at Shea's, Toronto, a United Booking Offices house. While on the United Time this season the prima donna has been receiving \$750 weekly.

Miss Ritchie starts the Morris Circuit Nov. 6 at Cincinnati. Her contract calls for ten weeks.

ARM BROKEN WHILE DANCING.

Worcester, Mass., Oct. 27.

John Moffett, who, in company with Elsie Clare, opened the bill at Poll's Monday night, met with a peculiar accident. As he was finishing a waltz the bone of the left arm broke just above the elbow with a snap. He was whirling his partner in the air at the moment. Moffett finished the act without the audience becoming aware of the injury. He was later attended by Dr. L. A. Tuttle.

BECK-MORRIS' SMALL BET.

Ada Reeves has signed a contract to play the Orpheum Circuit. In presenting the proof of that statement to William Morris and Marcus Loew, Martin Beck won his wager of six cents, entered between the managers Monday evening at the American, with Mr. Loew the stake holder.

The wager was decided Wednesday afternoon. With due formality Messrs. Morris and Loew (the latter attended by his press department) journeyed to the Orpheum Circuit offices in the Long Acre Building. There the six cents changed ownership. That was the sole reason for the meeting, the managers stated to a VARIETY representative who stumbled upon the group.

Nevertheless, while there were too many at one time in Beck's private office to have held any confidential conversation, there is not much doubt but that Messrs. Morris and Beck have resumed their confabs as to "how shall it be done" and "if it does happen." Loew seems to have gotten into the latest negotiations somehow. His connection can not be traced in view of the denial of all concerned that Loew is financially interested in the Morris Circuit. But Loew is sticking around pretty closely for a cold outsider.

The repetition of the innumerable meetings in the past between Beck and Morris commenced over a week ago. It is again just "talk," but excited comment as to whether Beck really has encased himself in a sheep's skin, or will assert himself as the vaudeville lion.

When the VARIETY representative asked Mr. Beck if he intended sailing for England Saturday, Mr. Beck replied he was not then certain, but an important wire expected momentarily would decide him. Mr. Loew seemed quite certain Mr. Beck would not sail Saturday.

In the line of "dope" that sounded quite suspicious.

New York is a fine city for vaudeville, believes Mr. Beck, and everybody believes that that is Mr. Beck's belief. Not so very long ago Mr. Beck is said to have asked Percy G. Williams how much the Williams Circuit would cost an Orpheum Circuit general manager. Six million dollars, Mr. Williams is reported to have answered. Before Williams stopped talking Mr. Beck was informed that most of this hunk of consideration would have to be in cash, and the remainder in good collateral. Then Beck and Williams parted for that day and Mr. Beck with an effort drew his thoughts to a New York music hall on the continental plan.

DIVORCED IN COLUMBUS.

Chicago, Oct. 27,

Billy Morris of Billy Morris and the Sherwood Sisters was granted a divorce from Louise Allen at Columbus, O., Monday.

WELCH BACK IN VOO.

Joe Welch is the headliner at the Fulton, Brooklyn, next week. Mr. Welch's play of Italian life closes this Saturday night, after a few weeks on the road.

"SECRET" SUNDAY BILLS.

The programs at the New York theatres of the Shuberts on Sundays are called "Secret Shows." It appears that the Loew Circuit is prohibited from advertising the Sunday concerts at the Herald Square and Broadway theatres. The stars in those houses on the regular week days object to seeing "Sunday Concerts" billed.

The Broadway opened for the first time this season last Sunday with a Loew show. No speculators were outside, nor were police required to regulate the crowds. The only busy person around the front of the house was the ticket taker, who often stepped to the sidewalk to watch where all the people were going.

It's said that Loew may not handle any more of the Shubert houses for Sunday performances, unless the Shuberts agree on a percentage division of the gross receipts.

HOFFMANN FOR FOUR WEEKS.

Philadelphia, Oct. 27.

Opening Oct. 31 at Keith's, Harry T. Jordan, the manager, has booked Gertrude Hoffmann for a stay of four weeks at the theatre. With one exception of a few years back, when vaudeville was different, it will be the longest stay of any act at the local Keith house. Miss Hoffmann will be followed by Gus Edwards' "Song Revue" for two weeks.

This week Rose Pitnoff, the Boston young girl swimmer, is the feature. Mr. Jordan had a tank especially built to be placed upon the stage. Miss Pitnoff is a swimmer rather than a diver. The manager thought this the better way of adding value to the turn. The big tank full of water keeps Stage Manager Fleischman's nerves on edge lest a leak should develop.

With the big success of the announcement of the results of the baseball championship series, Manager Jordan has a ticker now permanently installed in Mr. Fleischman's office in the back of the house. It is possible that within the near future, all important happenings of the world as coming in over the ticker will be flashed upon the picture sheet, giving the Keith patrons a daily newspaper besides an afternoon or evening of entertainment.

MAYER SETTLES FOR \$5.83.

The action brought by Al Mayer against the United Booking Offices for an accounting, which led to Mayer securing a court order for the United to produce its books in court, has been settled.

The agency sent the books as directed into the court room, where it was figured out that there remained a balance due Mayer of \$5.83. He accepted that amount in settlement.

HOLDS OVER HEADLINER.

Baltimore, Oct. 27.

"Lolo" the "mind reading parrot" has been held over at the Maryland as the headliner for next week. The "girl-bird" who tells what you are thinking of, while seated on a perch, has scored a big success this week in the chief position. It's a Pat Casey act.

SELLING STOCK TO ACTORS.

Several actors have recently purchased stock in William Morris, Inc. When William Morris was asked whether the company's stock was being offered for sale, he replied that of the recent issue of \$250,000 preferred stock of the company, \$50,000 had been voted by the directors to be placed aside for purchase by professionals. In this lot of preferred stock several actors had invested upon hearing of it, he added.

Mr. Morris said he thought there were many artists who would like to hold an interest in the circuit through becoming stockholders, and it was in recognition of this that he had advised a block of stock be held for that purpose.

Early in the week it was reported that John Lawson, the English actor, who has been presenting "The Monkey's Paw" in the houses of the Morris Circuit and who this week is at the American presenting "The Open Door" had purchased \$25,000 worth of the Morris stock.

EVERYTHING PEACEFUL.

The story of several weeks ago to the effect that Frazee & Lederer had divided their business interests is denied by the members of the firm.

They have issued a statement that there is no truth in the rumor and that they are now preparing two additional productions of "Madam Sherry" for the road, and also that "The Happiest Night of His Life," intended to serve Victor Moore for his starring tour is soon to be placed in rehearsal. The opening date is set for Nov. 14, at Washington. After playing Baltimore, the show will proceed to either New York or Chicago for a run.

The Frazee & Lederer firm is contemplating a big revue for an early date. It will be produced by George W. Lederer of the firm, and follow the fashion of the several successes in the same line Lederer presented at the Casino in years past. The house where the production will show in New York has not yet been settled upon.

John T. Kelly is to desert vaudeville and will appear as a member of the Victor Moore company which is to present "The Happiest Night of His Life." Phil Ryley is also to be a member of the cast.

BILLIE REEVES RE-ENGAGED.

Indianapolis, Oct. 27.

F. Ziegfeld, Jr., re-engaged Billie Reeves, the original "drunk" Monday for "The Follies of 1911" for next season.

It will be Mr. Reeves' fourth year with the same show. The engagement dates from next June, when the new "Follies" will open on the New York Roof.

FIELDS AND LEWIS PLACED.

Chicago, Oct. 27.

Fields and Lewis join "Lower Berth 13" at the Whitney next Monday.

WOODS FINISHED SEASON.

Al H. Woods says he is finished with productions for this season, having all in hand that he expects to present. Monday the producer placed "The Girl in the Taxi" at the Astor, and "The Rosary" opened his Garden theatre.

The next Woods show will be Julian Eltinge in "The Fastinating Widow." Eltinge will start off at Atlantic City Nov. 14. The piece is booked for a Chicago run commencing Dec. 5, probably at the Chicago Opera House.

With several other shows playing, besides ten melodramas, Mr. Woods says he will just hang around the New Amsterdam for the remainder of the season and watch the "count-up" on "Madame Sherry" each night. Last week the sensational hit of the season in the metropolis, of which Woods, Frazee and Lederer each own one-third, brought \$18,600 into the box-office.

"New York" which is in its second week at the Bijou will retire after this or next Saturday night. Mr. Woods says he has a good show there, but selected the wrong house, and the play was "panned" too hard by the local dailies. "New York" was first booked for the Lyceum, but was switched to the Bijou.

Last week the show played to \$2,300. As "Welcome To Our City" only picked up \$300 during its initial and only period of six days here, Woods awaited a further indication of lapse of interest before retiring it. His one regret seems to be that when giving out about twenty passes for "New York," he forgot to write the theatre on the slips, and all the "paper" turned up at the New Amsterdam.

COULDN'T WEAR TIGHTS,

Boston, Oct. 27.

The girls in Jesse Lasky's "Photo Shop" at Keith's this week, had a surprise from the management.

Anna Morton, "The Merry Widow," wears tights in the finale. Six girls are bedecked the same. Before the Tuesday's matinee the girls were informed they must not appear in that fashion again.

Now the "high-brow" Keith audience in Boston will be shocked no longer, even if there is a "classical" dancing act on the same bill.

MEMORIAL THEATRE OPENING.

St. Louis, Oct. 27.

Monday night next the new Sam S. Shubert Memorial Theatre opens in this city, with "The Midnight Sons" for the first attraction. Lee and Jake Shubert are expected here for the event.

SHOWS CHANGE HOUSES.

Chicago, Oct. 27.

When "The Girl in the Train" succeeds Sarah Bernhardt at the Studebaker Nov. 14, Frank Daniels will be featured and Sallie Fisher will be the prima donna. Gence's "Bachelor Belles," now at the Illinois, will follow "The Girl in the Train" at the Globe, New York.

ENGLISH SITUATION MAY DEVELOP FUNNY ANGLES

Report Abroad that Sir Edward Moss May Pass Control. Stoll Advised of All Moves

(Special Cable to VARIETY.)

London, Oct. 27.

The coming separation of Oswald Stoll and Sir Edward Moss, which will split the now powerful Moss-Stoll Tour is expected to develop some funny angles. It is rumored that Moss may retire, if he can pass his control and interests over to a friendly purchaser. With the many corporations which the Moss circuit of halls is operated by, that will be a perplexed question to smooth out, Mr. Moss not having absolute control of the different companies in their physical existence.

It is also said that Oswald Stoll is advised of all moves made by the other side. The other side is popularly supposed to be composed of Moss, Walter De Frece and Alfred Butt, with an American connection through Martin Beck. Beyond a little money Beck has invested over here, he is not strongly interested.

There was some dissension expressed late last week with a new form of contract issued by the Stoll office. It seemed serious at the time. Since then it has been reported that Stoll will change the form.

There is still an opinion expressed in some quarters that the fanfare between the Stoll and Moss sides will blow over, but to effect an amicable understanding, it is admitted one or the other of the associated tours must bend the knee. Those who favor the belief that the Moss-Stoll Tour will hold together after all say that Stoll will have to have his way, and claim that this may be given him before the circuits will start ruinous warfare upon one another.

A Moss-Butt-Beck deal seems quite unlikely. With Moss and Stoll in different offices there is every likelihood that the two factions may have a friendly booking agreement. Stoll's fight is in London, the Moss halls are mostly in the provinces.

O'BRIEN DISBANDS COMPANY.

Neil O'Brien has announced that after playing "Fighting the Flames" at Keith's, Providence, next week, he will disband his company and leave vaudeville.

Mr. O'Brien is a minstrel man, secured for vaudeville through William L. Lykens. It is O'Brien's first venture in the modern twice-daily pasture. A complete tour of the Orpheum Circuit had been secured for him, but like many other acts this season, he found the routings in the large eastern houses uncertain.

Last Sunday Mr. O'Brien had to retire from the Hammerstein program suffering much pain from an attack of rheumatism. He went through his performances the day before in distress.

GABY'S IMITATOR.

Wednesday night at the Union Square, Herr Truffurt, the foreign agent, offered for the managers an imitator of Gaby Deslys, the French young woman who tucked away a king in her train.

After seeing the pictures of the young woman Monday, "Bill" Lykens of the Casey Agency, thought Mlle. De Carme, who does the imitation, good enough to claim as his act, but Truffurt wouldn't surrender.

BALL PLAYER ILL. SINGER.

Boston, Oct. 27.

Frank Beck, who has become well known through his position as outfielder with the Boston National League baseball team, has returned to Havana, Ill., where he is singing the illustrated songs at the 'Varsity picture house, owned by the Volunteer Fire Department of that city.

Beck, who has a sweet tenor voice, has been featured at the house for the past three years.

DROWNED IN AUSTRALIA.

Sydney, Sept. 26.

Arthur Edwards, an English comedian, with "The Arcadians" was drowned in Sydney harbor last week. As an eccentric dancer he had few equals. Deceased was twenty-three years of age.

SPINGOLD LEAVING MORRIS.

The music publishing business is to gain a new general manager next week, when Nate Spingold will assume charge of the Gus Edwards company.

Arthur McHugh goes in the Morris office Monday to handle the press work for the Wellman tour.

Mr. Spingold has been in charge of the press department of the William Morris Circuit, since Eddie Pidgeon resigned that post. Spingold came on here from Chicago. Al Davis, the personal representative of General Manager Edward L. Bloom of the Morris Circuit, may take charge of the press end of the circuit until Spingold's successor has been selected.

STOCK IN SCRANTON.

Scranton, Pa., Oct. 27.

Nov. 21, S. Z. Poll will place a stock company in the Academy of Music. He secured possession of the house last week. In the early part of the month, Feiber & Shea, of New York, who had been operating the theatre with "pop" vaudeville, returned.

H. H. Bliss will manage the Academy, having been transferred from Poll's, Norwich, Conn.

"FREAK ACTS" GET OVER.

The miracle of vaudeville happened Monday when a "freak act" made good on its merits. As though to take the edge off the wonder of the vaudeville age, a second "freak act" did the same thing the same day.

The "freak acts" this week are the baseball crowd at Hammerstein's in Bozeman Bulger's playlet "Curves," and the Wellman Airship Crew at the American.

Matthewson and Meyers, of "The Giants" who appeared in the sketch had had no public performances before showing Monday afternoon. Neither had the members of the Wellman crew at the American. While the baseball players became actors off the reel, the air fliers were converted into orators.

By Wednesday night neither of the "freak acts" had developed extraordinary drawing powers. Both the American and Hammerstein's were well filled on the lower floors that evening, but failed to contain a capacity audience.

TAKES ALICE YORKE'S ROLE.

Chicago, Oct. 27.

Dorothy Breener will replace Alice Yorke in "The Sweetest Girl in Paris" at the La Salle, Nov. 5.

NEW YORK FOR "MARIETTA."

Oscar Hammerstein's "Naughty Marietta" which opened at Syracuse Monday night will be presented Nov. 7 at the New York theatre.

The first routing was for a Shubert house (the Broadway) but the peculiar theatrical tide brings the production into a Klaw & Erlanger theatre.

THIRD WEEK FOR DANCERS.

The Colonial retains the Russian Dancers as the feature attraction for next week, the third the foreigners will have played at that house.

It is announced that new dances are to be presented. "Fire Bird," "Beauty and Beast" and a Cossack dance by one of the Kosloffs are the insertions.

While the Russian Dancers have drawn no great assemblages to the Colonial, Percy G. Williams said this week they were attracting a very nice and exclusive patronage. That the drawing powers of the act will increase with age is the opinion of many vaudeville managers.

Chicago, Oct. 27.

The Russian Dancers (Pavlova and Mudkin), at the Auditorium, played to \$13,000 last Saturday and Sunday, and will again appear there for four performances the coming Saturday and Sunday.

ENGAGED FOR GAITES.

Chicago, Oct. 27.

With the closing of "\$3,000,000" last Saturday, Louis Simon, of the cast of the passed-away show, was engaged through Pat Casey of New York for the new musical comedy adaptation of "My Friend From India," to be made by Jos. M. Gaites of New York.

May Vokes, from the defunct organization also, has signed for the Gaites production.

AFTER THE CHAMP PLAYERS.

Philadelphia, Oct. 27.

There is a possible chance that one or more members of the Athletics, winners of the world's championship series, will follow Mathewson and Meyers and other baseball stars on the stage. Several have had offers since returning from Chicago, where they put it over on the Cubs.

Louis Robie was first on the job with an offer, wiring here for Jack Coombs and offering six weeks' engagement in the west to do a monolog with the "Knickerbockers." Coombs has been so busy attending theatre parties and banquets this week that he has not decided what he will do, but may take a whirl at it.

A FURTHER REDUCTION.

Omaha, Oct. 27.

According to the bill as laid out for the American next week a further reduction of the gross salary list for the week has been ordered of the Morris office, which books the show.

The eight turns comprising next week's program will not cost the house over \$1,500. The admission prices are now running from 10-50. Another reduction and the Orpheum will have lost anything that looks like opposition through the American.

Chicago, Oct. 27.

Walter Hoff Seeley is in town to book next week's show at the American, Omaha. This would indicate that he is taking an active interest in the affairs of William Morris Western.

BACK TO TEN AND TWENTY.

Des Moines, Oct. 27.

The opposition to the Orpheum, which has been carried on by the Majestic booked by Sullivan-Considine, will be discontinued starting Monday.

The Majestic will go back to five acts and reduce prices to 10-20.

COLLIER'S BRIGHT SHOW.

Atlantic City, Oct. 27.

Monday night at the Savoy, Lew Fields presented Willie Collier in "I'll Be Hanged If I Do," a piece replete with bright and humorous dialog.

It was written by Collier and Edgar Selwyn. The supporting company is a capable one, including Paula Marr, Helena Garrick, Thos. Findlay, Stephen Maley, Thos. Beauregard and Stanley Murphy, the latter playing an excellent "Chink."

GOOD PROSPECTS FROM OPENING.

San Francisco, Oct. 27.

Max Dill's stock musical comedy stock company opened at Garrick Monday night in "The White Hen."

The house was packed and the audience liked the performance greatly. The indications are that Dill's venture will be very successful.

SEPARATION FOR KELLY AND KENT?

Springfield, Mass., Oct. 27.

At Poll's this week Kelly and Kent are not on stage, as programmed.

It is said that differences have arisen in the team, and that the couple will separate after next week.

SURRENDERING LICENSES.

In pursuance to an investigation of the offices of several of the large vaudeville circuits as to the manner in which the new Agency Law was being observed, which was conducted by Inspector Thos. J. Whaler of the office of the Commissioner of Licenses, under the direction of Herman Robinson, Martin Beck, William Morris, Inc., Marcus Loew, James Plunkett and Charles Johnstone, as well as Mrs. Packard, Bijou Fernandez Abington and Betts & Fowler, the latter dramatic agents, were summoned to appear before the Commissioner Wednesday morning.

All were charged with technical violations of the new agency law, in as much as they did not keep proper registers of entry, statements of financial condition, and failed to give all acts an approved contract. A copy of the summons received by Martin Beck, addressed to the Central Vaudeville Promotion Co., was as follows:

"You failed to keep proper and prescribed registers of entry; that you failed to keep on file verified statements of the financial condition of employers to whom performers are sent; that you failed to give each performer an approved contract; that you failed to give performers or employers receipts for commissions received and that all your circulars, advertisements and stationery do not bear the word agency after the name."

Mr. Beck appeared at the Commissioner's office personally for the Orpheum Circuit (Central Vaudeville Promotion Co.). He made a statement that he did not intend to continue as an agent. Mr. Beck declared the law was silly and had operated against the actor instead of for him, and at one time took the license, issued to the Central, from his pocket and returned it to the Commissioner. Mr. Beck said in the future he would book acts net. Later he took his license back, saying the company would hold a meeting.

The Commissioner reprimanded all the offenders, and said that in the future it was his intention to deal with all violations in a summary manner.

Later in the day Mr. Beck declared that the license held by the Central Company would be returned, and that the Central Co. would hereafter either book acts "net" (without commission). As a matter of fact, said Mr. Beck, the Orpheum Circuit theatres retained all commission deducted from salaries of acts playing the houses, and that no commission was received by the New York office.

On behalf of William Morris it was said that the agency license for that circuit would probably be returned, and acts booked net hereafter.

The plan of booking "net" would probably have been adopted by the United Booking Offices, had not that agency been desirous of protecting and securing the "split" of two and one-half per cent. beyond the customary five, from the agents. Had the "net" scheme been followed, there would have been no necessity for the United agents to turn in their licenses, for in that case the agents would have made the only commission charge.

PANTAGES DEAL ON.

Chicago, Oct. 27.

Louis Pincus has returned to New York. He is expected back here in a week or so, when his principal, Alexander Pantages, is due to arrive in Chicago.

While here Mr. Pincus located nothing for the Pantages Circuit. A proposition for the circuit to take the Haymarket was not entertained.

It is said there is a deal on where-by the Pantages time will have an addition of several houses hereabouts if it goes through. That is why Pantages and Pincus are to meet shortly in Chicago.

The first day after his return to New York, Louis Pincus spent a very busy morning booking acts to open early next month and several others to start on the Pantages Circuit during December and January.

Six of the turns were booked through the B. A. Myers office. They were the Great American Four, opening Nov. 10; Charley Case, Nov. 17; Theodore Babcock and George Harcourt in "The Littlest Girl," and Ely and Florence who are presenting Rice and Cohen's "The Kleptomaniacs," all to start Dec. 15; "Venus On Wheels," Jan. 12; and Nevins and Gordon, Jan. 19.

ATTACHES TO RECOVER.

New Orleans, Oct. 27.

In the Civil District Court Monday Charles Frohman and Klaw & Erlanger brought suit with a prayer for attachment against Leffler & Bratton, proprietors of "The Newlyweds." The show played the Crescent, a K. & E. house, last week.

The petitioners ask \$825.95 on an alleged claim of breach of contract through the Leffler & Bratton show playing the Grand, a Shubert theatre at Atlanta, instead of the Orpheum there. The plaintiffs state the receipts of that engagement were \$2,357, and they are entitled to 35%.

Judge Skinner ordered the writ of attachment to issue. A bond was given by the show to release it.



JULES AARON KAUFMAN

Age seven months.

Jack Kaufman's son.

(KAUFMAN BROS.)

En route Orpheum Circuit.

T. B. C. SIGNS MORTONS.

Chicago, Oct. 27.

The Theatrical Booking Corporation, which places turns on the Churchill time, has engaged the Four Mortons for eight weeks at a large salary. The Mortons were sought by the Morris Circuit where they have previously played, thereby becoming a "blacklisted" act. United Booking Offices managers wanted the Mortons very badly early in the season, but an attempt to "cut" salary through the suggestion of having the "blacklist" could not move Sam Morton from the price he set upon his family's act.

With only Grand Rapids and Peoria known as the towns on the T. B. C. time which could play a large act like the Mortons, many guesses are being made where Walter Keefe and Mr. Churchill will place the turn.

MATTHEWS AND ASHLEY APART.

Herbert Ashley and Bobby Matthews, partners in vaudeville for the past eleven years, have separated. The route laid out for the "Hebrew and straight" act in the United booking offices has been canceled.

Mr. Ashley has formed a new combination, taking in Al Lee for a "straight." Mr. Lee was formerly with Ed. Wynn.

FIGURING ON STOCK.

With the employment of the Hammerstein Roof the year round, William Morris is laying plans to capture some coin in the cold weather through his American Theatre (New York) Aerial Garden. Last season Mr. Morris brought the upstairs place into use Saturdays and Sundays during the Lauder engagement. A clause in the present Morris contract calls for "three shows daily when required." While there has been an overflow often on Sunday nights so far this season at the house, the Roof has not been thrown open.

It is said that the Morris people will not play "pop" vaudeville upstairs, but have decided to try out a stock company for the theatre's second attraction, having the weekly play give two shows daily under the artificial sky.

HIP ENGAGEMENTS.

Bagonghi, a dwarf, in a comedy riding act, has been engaged through the Marinelli office to appear at the New York Hippodrome when the next installment of circus acts go into the big playhouse, sometime in November. Bagonghi was a terrific success on the continent this past season.

La Belle Victoria, claimed to be as great a slack wire performer as Robledo, and The Naughtons, rings artists, have also been booked to appear at the same time.

CLARICE MAYNE RETURNING.

Clarice Mayne, the English singer and imitator will return to New York, reopening at the Colonial, Nov. 28, having been engaged by Percy G. Williams at a reported salary of \$1,200 weekly.

Accompanying Miss Mayne will be her comedy piano assistant, J. W. Tate.

BRAY ELUCIDATES THE "TEN PER CENT."

Chicago, Oct. 27.

There was a flurry of excitement among the clans when it was rumored that all the ten per cent agents would be permitted to submit acts to the Western Vaudeville Association.

The report specifically dealt with one agent who had long been barred. This week was set as the time for him to start.

Manager C. E. Bray stated Wednesday that agents who were able to submit new acts for which they had exclusive control, could book with the Association, but he would not accept acts included in the general run of standard attractions, from the ten per centers. The Association could book these, if it wanted to without inflicting the extra commission either upon the manager or the actor, said Mr. Bray.

GERMAN BARGAIN VAUDEVILLE.

Berlin, Oct. 17.

The following did not happen in a smaller city of the United States. It is German, and came off at Charlottenbourg.

An operatic troupe was announced to play one night in this town. Business was not expected to be good. Some additional inducement was necessary to attract an audience.

The manager had been a dentist in earlier life. In his posters was announced that purchasers of tickets of front seats would be given a check entitling them to a free consultation next day, while occupants of boxes could have teeth extracted gratuitously.

To inspire confidence he further announced at the bottom of his bill: "The manager is a qualified dentist."

The house was full, each person claiming the check for the free dental extraction the following morning.

A PLEASANT START.

Boston, Oct. 27.

Judges in the Boston divorce court are hearing a number of sad stories from members of the profession.

Here is one story: Rita Brummell, an actress, asked Judge Pierce for a divorce from her husband, William A. Brummell, charging that he kicked her out of their berth in the sleeping car on the first night of their honeymoon. She told the court that her husband was intoxicated at the time.

MISS TANGUAY'S "JONAH TOWN."

Cincinnati, Oct. 27.

Eva Tanguay returned to the Columbia to complete the unfinished previous engagement which was interrupted by illness shortly after she first opened here this season.

Though drawing an immense house Sunday afternoon, Miss Tanguay in a speech to the audience called Cincinnati a "Jonah town" because she and the orchestra had failed to agree upon a new song the singer wanted to send over for the first time.

Al. H. Tyrell, a Western blackface comedian, is being sought by agents for a New York opening. Tyrell is a native of Jackson, Mich., where his father holds a public office.

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Chicago is a funny place with funny people and a puny weekly. The weekly is one of those near-papers, with a hook always out for another backer. So far the last one has stuck. He had to, for others had been exhausted before this one fell. Last week the puny weekly printed a list of stories which have appeared in *VARIETY*, guessing which were right or wrong. The guessing proved the incompetence of the person who did it. That same incompetence was the cause of his leaving *VARIETY*'s Chicago office early in the year. But the idea was not a bad one in itself, for a regular newspaper which might want to pan us. With *VARIETY* setting forth each week what is going on, without any guarantee as to what will come of it, there's a big field for a real paper to go after us, provided that paper has established a reputation of its own for securing news.

In the case of the Chicago weekly, the addition of the journalistic marvel who had to leave our Chicago office has merely led to the paper he fastened himself upon reducing its price to five cents and confining its listless energy to Chicago alone. Even with all that, it finds no encouragement, no more so than did the person who sought to pose as a newspaper man by giving away broadcast his weekly output, without any of the trade papers using it, excepting the puny weekly. That grabbed at "the stuff," as it prevented increasing the "touches" upon its latest financial sponsor, who is understood to have recently issued an ultimatum that if something did not show pretty soon around the office of his little Chicago sheet, there would be either a new staff or no paper.

The scheme of pointing out where others might have fallen down did not originate with the person who pads out the puny weekly. He is using old matter, just as when he left *VARIETY*

by request, he took with him such ideas as he thought necessary for his future support. Some years ago a writer on *VARIETY* left the paper, starting one of his own. Instead of news he devoted much time and space every week to a column headed "Correcting Our Contemporaries." It was a brilliant piece of newspaper work, proving conclusively—not that his contemporaries needed correction—but that he was reading them thoroughly. So after his friends had lost not a few thousands of dollars in the venture, the corrector became a press agent, which he is now. That's no discredit, of course, but shows what time wasted might have saved.

When backers of newspapers understand that news is what sells, not the personal vaporings of people who want their names in display type or a press sheet of their own (supported by others) they will realize that a new staff or no paper is the thing.

Meanwhile those who wish to divert attention from their own shortcomings to roast *VARIETY* may go as far as they like. If the space though were devoted to the news they do not know when meeting it, it would not become necessary to limit the weekly edition in order to avoid a return slip of eighty per cent. of the papers distributed. This does not necessarily apply to the puny Chicago weekly, which never printed enough papers to have eighty per cent. returned.

Charles Bigelow left the cast of "Alma" at Weber's this week.

"The Marathon Girls" will have several changes made in principals shortly.

Rosie Lloyd has set her American return engagement over to start Jan. 16.

Harry Pilcer may join "The Follies of 1910" in a few days. He is now with the Elsie Janis show.

Melville Morris, pianist at Jerome H. Remick & Co., will be married tomorrow to Debbie Kressler.

"The Geisha Girls" will close their American tour at Norfolk and sail for Germany immediately after.

M. S. Bentham is away this week on a vacation. During it he will visit some western spring resorts.

The Three Renards canceled twenty weeks on the United time rather than jump from Pittsburgh to Atlanta.

Renee Graham, an English male impersonator, starts her first American tour Nov. 7 at the American, New York.

Conroy-Lemaire are on the bill at the Orpheum, Brooklyn, next week. The pair have gone back to "King for a Day."

The United Booking Offices' action against Felix Isman for \$250,000 damages will come up in the courts next month.

Merrill and Otto have contracted to play twenty weeks in England next summer. They sail for London on May 15 next.

Parroff and Terry arrived in this country on the President Grant last week. They open on the Pantages Circuit Oct. 31.

Mlle. Deodina, a French "posing beauty" makes her first appearance in England at the Empire, Leicester Square, this week.

Frank Elliston and Co. have laid aside "My Lady Betty" and will try again in a comedy sketch. They are an English company.

Gruet and Gruet are sleeping in Philadelphia, doing four weeks on the Taylor & Kaufman time. Booked by Walter Plimmer.

Morichini sailed last Saturday for Paris to sing in grand opera for a few months. She will return to the States about February.

Ted Marks says the neighborhood of the Plaza, though a few minutes from Broadway, reminds him of Philadelphia on a Sunday.

Irving Cooper has forwarded contracts for the Morris time to Franco Piper. If Mr. Piper accepts, he will open over here Jan. 30.

Munroe and Mack opened their season on the Morris time at the American Music Hall, Chicago, last Monday, booked by B. A. Myers.

Dollie Toye, the double voiced singer, is, according to the reports from Hamburg, one of the sensational hits at the Hansa theatre there.

J. M. Klinefelter, known on the mid-west circuits, is in the state insane asylum at Cherokee, Ia. Klinefelter became violent in Fort Dodge.

The Charles Ahearn Troupe received contracts this week through the Casey office to open on the Orpheum Circuit March 19, next.

"The Wolf," "No. 2," opens Nov. 7 at Morristown, N. J. It is the second Company of that title Harry Leonhardt has put out this season.

Pat Casey has given the contracts for United and western time to his "Cadets de Gascoyne." The act opens Oct. 31 at Proctor's, Newark.

"The Surprise Four" is a new mixed quartet under the management of Eddie S. Keller. The act has started over the Try Out Circuit.

"The Girl in the Train" will be recasted before leaving for the road. The Genée show ("Bachelor Belles") will replace it at the Globe, New York.

Frank Sheridan and Co. in "The Dredgit" open their tour at the Morris house in Cincinnati next Monday, booked through George S. O'Brien.

Harry Tate's "Motoring" company arrived in New York Tuesday. They open the season at the Fifth Avenue next week, with Hammerstein's to follow.

Hans Robert will make his debut as a member of the cast of "Alma, Where Do You Live" at Weber's next Monday night, replacing George W. Leslie.

The Orpheum Circuit has two or three big acts routed to jump direct from the middle west to San Francisco, playing but few of the towns on the circuit.

Kara is on the Loew time this week. Monday he restarts over the Morris Circuit, and will return to Loew upon the expiration of his Morris contract.

Grigoletti's Aerial Ballet opens Dec. 1 at the Wintergarten, Berlin. The same day Winston's Seals will appear there, both turns being placed by the Marinelli New York branch.

McConnell and Simpson will be at the Greenpoint next week, the first time the team have played in New York for some time. They have been kept busy in western territory.

Robert Warwick has been engaged by John Cort to replace Frank Worthing as the leading man for Mrs. Leslie Carter in Rupert Hughes' "Two Women," now in rehearsal.

Wright Huntington and company of three people, presenting a new version of "The Vision of the Knight," which Huntington used six years ago, will play Lowell, Mass., next week.

Freeman Bernstein has returned to the agency business. His "Curry" Music Hall at Fort George closes Nov. 1. Then Freeman will do naught else but hustle for headliners, he says.

Kitty Shanley's piano raffle was won by Harry Leonhardt. Miss Shanley is in the Casey agency. This week she started a raffle for a relative. (Up to Wednesday no one had taken a chance).

The Zegeuner Quartet young woman, who appeared two weeks at the American, New York, wearing a mask, discarded the face covering last Sunday night. She is a good looking young woman.

Jas. Dougherty, manager of Keith's Bijou, Philadelphia, became the father of a son, his second child, last week. Over in Philly they say Jimmy has put the Bijou over a wile, since "pop" vaudeville opened there.

Ethel Leneve, held as an accessory to the crime Dr. Crippen was convicted of last week in London, was found not guilty at her trial Tuesday. Dr. Crippen was sentenced to be hanged Nov. 8 for the murder of Belle Elmore.

HYDE & BEHMAN OUT %.

According to report Hyde & Behman have followed the lead of the Columbia theatre, New York, in giving the travelling shows playing their burlesque house 45 per cent. of the gross, retaining fifty-five per cent. for the theatre. The former division was 50-50. Hyde & Behman have three houses, Star, Gaiety, Brooklyn, and Star and Garter, Chicago.

The Columbia was the first Eastern Wheel house to take the 45-55 division step. The claim was made that the Columbia's expenses were much higher through its prominent location in the theatrical district of New York. The Columbia splits even on the gross over \$5,000.

The move by the Brooklyn firm is said to have caused much discussion among Eastern Wheel managers, who are figuring that the lowering of the percentage in the four Eastern theatres means a net loss to them on the season of between \$2,000 and \$2,400, per show.

On the Eastern Wheel are fourteen "leased" shows (managers renting from original franchise holders). These fourteen are reported to be on the verge of organizing among themselves. It is said that of the twenty original franchises holding shows now on the Wheel, some of the original franchise managers are encouraging the "leased" men to get together.

The original franchise holders are also reported to have met and conferred on the "Voting Trust" in the Columbia Amusement Co., by virtue of which the Eastern Wheel is directed. The "Trust" has two years to run. It was created by stockholders placing together a majority of the holdings in the corporation, and giving the right to certain members of the Board to constitute the "Voting Trust." The dissenters in the Eastern Wheel are plucked over this obstacle to any domination by others than those composing the voting committee. It is said they have asked for legal advice looking towards a movement to break the power.

Another complaint made this week was that the "paper" in use on the Eastern Wheel route this season carries no cuts, but is known as "cheap paper," with type text only. The burlesque managers say this has meant a loss of business upstairs in the various theatres, the foreign element and the illiterate which patronize burlesque not having been able to read the bills, whereas pictures would have attracted them. The theory is that this has aided the opposition houses (Western Burlesque Wheel).

SINGER'S THIRD SHOW.

Jack Singer, satisfied with the success of his new show, "The Serenaders," with George Armstrong and Billie Seaton, and the big business his "Behman show" is doing in the Eastern Wheel houses, has announced he will have a third company on the road next year. Mr. Singer is planning a strong combination and already has several people under contract. He said this week the burlesque business in the west so far has been far ahead of the eastern houses. He also says the season for his Behman attraction bids fair to surpass last year's receipts.

TALKING ABOUT METROPOLIS.

Rumors flew about this week on the future policy of the Hurtig & Seamon burlesque house (Metropolis) in the Bronx. One had the house closing; another that the present lessees would sublease it; a third that a popular-priced stock company would be installed by the firm; a fourth that the Miner Estate would take over the lease in order to have full possession of the burlesque field in that section, and still another that Hurtig & Seamon were determined to get rid of the theatre at any price, as the house had proven too expensive.

A Hurtig admitted several men had talked about acquiring the lease, but declined to give their names. Aside from that, he denied all reports and said the house would continue to play Eastern wheel burlesque for the remainder of the season.

H. C. Miner, of the Miner Estate, said that no proposition of any kind had been made to Hurtig & Seamon. Anent the stock company matter, he stated, the Miners were interested in burlesque and in burlesque would stay. He further said that the Miner's in the Bronx would continue to feature burlesque regardless of any changes announced for any of the theatres in that territory.

"While business is not as good as it might be, we are satisfied with our share of patronage in the Bronx. There has been a healthy increase of late, especially at the matinees. While I believe that a stock house with popular prices, properly conducted, would pay in the Bronx, the Miners do not intend to pay any attention to that part of the show business."

In the sum up, it appears the Hurtig & Seamon people may dispose of the house, if the right party comes along with the right proposition, otherwise the Metropolis will keep in burlesque.

Chicago, Oct. 26.

Sid Euson's old theatre on Clark street, now nearing the end of its reconstruction process, will reopen Thanksgiving week, according to Jules Hurtig, who is here from New York, looking after the house. The nature of entertainment will be determined later.

Mr. Hurtig and Walter F. Keefe held a long conference, the latter evidently urging Hurtig to put in vaudeville at the former burlesque house. Hurtig will give the matter consideration.

OFFERING TEN CENT MATINEES.

The Casino, Brooklyn, a Western Wheel Burlesque theatre, is advertising in its program that women will be admitted to the matinee performances for ten cents apiece.

A like policy is also being followed at the Miner house in the Bronx, only in this case there are small cardboards scattered broadcast which entitle any woman presenting the same with ten cents to the best orchestra seat at any matinee.

A New York firm advertising for a house manager last week, received over 100 replies within forty-eight hours.

BACK TO ALBANY.

Albany, N. Y., Oct. 27.

The old Gaiety will start next week to play some of the attractions on the Western Wheel. Monday nights, the lessees will offer boxing bouts, but beginning with Tuesday matinee, shows will appear. Dave Marlon and his "Dreamland Burlesquers" will be the first booking, followed a week later by Jas. H. Curtin's "Broadway Gaiety Girls." The attractions will play on a guarantee and percentage basis.

The house will not be placed in the Wheel regularly. The date there will be optional with traveling managers. In most cases it will be used to fill in the string of Pennsylvania "one-nighters" known as the Penn circuit.

RUSH LOSES MANNIST.

From manager to the advance man of "The Bon Tons," Milton Mannist is now no longer employed by Edward F. Rush. Mannist for several years was the office man for Weber & Rush. When the partners separated, he elected to take the Rush end of the firm for his, and has remained there until a couple of weeks ago when Ben Harris left New York to succeed Mannist as the advance agent of the show.

CAN'T BILL OVER.

It was only last week that "The Queen of Bohemia" paper could be pasted with the Columbia as the house for the week of Oct. 24. Previously for four or five weeks the boards around New York have held "Coming Soon" paper of the show at the Columbia now.

J. Herbert Mack, manager of the Columbia, would not consent to a paster on the paper bearing the date and name of house. He said it was against the rules of the Columbia Amusement Co. to bill over the current attraction longer than a week ahead.

A somewhat similar arrangement is in effect among certain tent shows.

JOINS "DUCHESS" SHOW.

Chicago, Oct. 27.

"The Dainty Duchess" added Margie Hilton to the roster this week, Miss Hilton taking the part vacated by May Walsh.

Sunday at the Star and Garter an understudy filled in, Miss Hilton going on after that day.

LIEBLER'S SHOWS IN CORT.

Chicago, Oct. 27.

Liebler and Co. will provide the attractions for the rest of the season at the Cort, following the present engagement of Henry Dixey in "The Naked Truth." The first play in the Liebler series will be "The Seventh Daughter."

This move indicates that Klaw & Erlanger have been eliminated from the destinies of the house where at one time they seemed to be immovably entrenched.

TROVOLLO SLIPS OVER.

The Morris Circuit will have another "United Act" Nov. 6, when Trovollo, the ventriloquist, opens on the independent time. Mr. Trovollo will first appear at the Fulton, Brooklyn.

IRWIN'S SHOW FOR LEASE.

With the proper offers presenting themselves, it is reported that Fred Irwin will lease his present two shows on the Eastern Burlesque Wheel next season. They are "The Majestics" and "Big Show."

The usual rule of a franchise lease is \$100 weekly per show for a season of forty weeks. This would net Mr. Irwin \$8,000 for his two franchises. With an additional salary as manager of \$100 weekly, it is said that Irwin figures a return of \$12,000 yearly, without investment, worry, or risk.

Late in the week when Mr. Irwin was seen by a VARIETY representative, he said that a gold mining proposition in the "Porcupine Country" (Northwestern Canada) would engage all his time after the present theatrical season.

Himself and two other men, said Mr. Irwin, had obtained a mining tract of 800 acres, and they would proceed to the ground next spring to handle the proposition in person.

"It's either going one way or the other," remarked Mr. Irwin, "and I am convinced we have a great piece of property. If it goes my way, I'll come back with a million."

LEGIT HAS MOLLIE.

Rochester, N. Y., Oct. 27.

It is stated that Mollie Williams, playing here this week with "The Crackerjacks," has been engaged by Al H. Woods to take the title role in "The Girl From Rector's" next season.

It will be Miss Williams's first venture on the legitimate stage. The report says she has signed with Woods at \$125 weekly.

ABE REYNOLDS MARRIES.

Last week Abe Reynolds, principal comedian with "The Star and Garter Show" married Alta Phippe, the leading woman with the same organization.

Miss Phippe, who left "The Star and Garter Show" last Saturday, has been engaged by L. Lawrence Weber for "The Dainty Duchess."

IDA CRISPI WITH IRWIN.

Monday at the Empire, Hoboken. Ida Crispi joined the Fred Irwin "Big Show." She closed with Jacobs & Jermon's "Queens of Jardin de Paris" last week.

"A CHICKEN PATTI" SINGER.

The title came like a flash to Dan Casey. He was in his office when a young woman called, claiming she had a voice equal to Patti's. Mr. Casey looked her over. She wasn't as old as most "Pattis" he had seen.

"It's all right, Miss," said he, "Leave you name and address. From now on you will be billed as 'The Chicken Patti,'" and then Mr. Casey took the rest of the day off to explain the title to his friends.

The young woman's name is Jeanette Childs, from the west. Victor Smalley will compose a couple of grand operatic airs for her to-morrow evening after a light lunch.

Milt Wood has returned to New York.

ELLEN TERRY'S OPINION.

Ellen Terry arrived in New York on the Oceanic last Wednesday and made a statement in regard to the offers made her for vaudeville.

"No, I'm not dreaming of appearing at any music hall. No actors in their senses should, in my opinion, at least not while the regulations and privileges are so different for the different places. I don't think actors show to advantage in a music hall. They cannot entertain the visitors as some to the manner born (of music halls) can do.

"To be sandwiched in between past masters of the art of vaudeville entertainment, such as Paul Cinquevalli and Alice Lloyd, really shows off an actor to ill advantage. Music hall artists are out of place in a theatre—actors are out of place in a music hall—at least that is my opinion."

Miss Terry is to open her season in America with a special matinee at the Hudson theatre, Nov. 3. She will deliver discourses on Shakespeare in costume.

COMEDY CLUB'S BENEFIT.

The Comedy Club benefit was successfully held Sunday night at the New York Theatre. It was engineered by Jim Morton assisted by Bob Dalley and Johnnie Johnson. A neat sum was realized. The house was well filled on all floors.

Someone tried to make it a personal benefit by placing "phony" tickets on sale, but the fake was discovered before any harm was done.

The bill offered was a good one and the audience pleased. The theatre was donated by Klaw & Erlanger. George M. Cohan purchased the autographed program for \$250, which Jim Morton auctioned off. The advertising carried in the program paid all expenses. All that came into the box-office was velvet. The boxes held many notables of the profession and the interest of the house was evenly divided between the stage and boxes.

Those who appeared besides Loney Haskell and Lee Harrison, the announcers, were Merrill and Otto, Frank Combs, McMahon and Chappelle, Stuart Barnes, Scamp Montgomery and Band, Ralph Herz, Eddie Clarke, Sylvester and Raymond, Von Klein and Gibson, Oscar Lorraine, Bob Dalley, Grace Hazard, Lily Lena, James J. Morton, Hedges Brothers and Jacobson.

Mike Simon ran the stage.

CHRIS BROWN ON VACATION.

Relative to a report that Paul Goulron, in charge of the Sullivan-Considine office in Chicago, was coming here soon on an important business trip, Chris O. Brown, of the New York office, said he knew nothing of Mr. Goulron's coming, but that the report probably started because he (Brown) was to take a vacation in November.

Mr. Brown expects to go to Hot Springs, Ark., to spend five weeks. The New York office may be looked after by Fred Lincoln, the Circuit's general manager, during Mr. Brown's absence.

UNDERSTANDING REACHED.

Chicago, Oct. 27.

The latest developments in the union labor situation as relating to vaudeville in this vicinity indicates that the Actors' Union and White Rats have come to some amicable arrangement, whereby a membership card in either organization serves as a permit to work in strictly union houses.

There was until recently a movement under way to start injunction proceedings against the Actors' Union, but this seems to have been called off for the present at least.

It is said that the Union has decided to declare several booking agents hereabouts "unfair," intending to take their presentment to the Federation of Labor for endorsement.

JOE SCHENCK'S PRODUCTION.

Joe Schenck, the general booking manager of the Loew Circuit, will place a production of his own on the "big time" Nov. 14, when Roland West in "The Underworld" will appear at the Bronx.

Mr. West has been in charge of the producing department of the Loew agency. Several pieces have been prepared by him to tour the smaller time. While the dullness of the production season in the littler houses is on, West will take seven people and play the piece Mr. Schenck has the management of.

STALEY COMES AND GOES.

Dick Staley came on to New York from his mining camp in Colorado last week. He personally interviewed several stockholders in his Humming Bird Mining Co.

Mr. Staley's mission was to secure a further sum of money from shareholders for the purchase of new machinery. He spoke to several groups, each listening to his very serious arguments for a couple of hours. Nearly all who listened subscribed for a further allotment of stock.

Mr. Staley left for the west late this week.

WOULD STOP AUTHOR'S OWN.

According to Walter Ellis, who appeared in "The Sleep Walker," at Yonkers for the first time over here this week, if Beatrice Moreland should succeed in obtaining the injunction she threatens, he will be estopped from playing the piece written by him, and never disposed of.

Mr. Ellis is a very well known English playwright. He draws royalty from Charles Frohman, Sir Charles Wyndham and Arthur Boucher among other managers. Ellis wrote "The Sleep Walker" some time ago. Deciding on an American visit, he brought the piece over with him. Consulting Jenie Jacobs of the Casey Agency, Mr. Ellis was placed by Miss Jacobs to present the piece at Yonkers for the formal showing.

When Miss Moreland heard about it, she notified Mr. Ellis that the sketch had been purchased by her in Germany, and played by her last summer in New York. After that she had it copyrighted in America.

Ellis claims he never sold the playlet, and is mystified as to how Miss Moreland could have obtained it.

WILL POLI PAY?

New Haven, Oct. 27.

No confirmation could be secured of a report this week that S. Z. Poli had settled the commission claim of the United Booking Offices. It was said that late last week E. F. Albee, of the United, demanded the amount due while in conversation with Poli over the long distance phone. Mr. Poli "stalled," according to the story.

The impression here is that Poli has not settled, nor is he likely to in the near future.

The story printed in VARIETY of the commissions withheld by S. Z. Poli from the United Booking Offices brought the talk back this week to the time when the Poli Circuit left the Morris office to join the Keith agency. It was around the same date when Percy G. Williams and William Hammerstein went over to the same office.

Behind the business reasons Poli advances for the retention of the money, it is said pique is concealed in the New England manager's system.

During the preliminary negotiations which led to the "Morris managers" (as Messrs. Williams, Hammerstein and Poli were then known) joining the United, the first play to wean away circuits from William Morris was made with Poli. He had several consultations with E. F. Albee. After each one, it was related at the time, Mr. Poli thought when the then proposed United Booking Offices would be formed that he would loom up as one of the big magnates of vaudeville through his official connection with the directory of the booking corporation.

Poli went into the Keith agency. So did Williams and Hammerstein, and a number of other minor "Morris managers." Somehow following the shaking of the bag, nothing fell to Poli. Williams and Hammerstein (particularly Williams) had everything their own way, but Poli received nothing beyond the privilege to book and "split" the commission. He was not even named as an incorporator.

The story now is that Poli has never forgotten nor forgiven the "deal" he received. Finding himself later in a position to handle his own bookings, and through making almost any connection become a power unto himself, it is said Poli is indifferent as to any steps the United may take.

A REGULAR CLUB HOUSE.

Kansas City, Oct. 27.

The new club rooms of the local T. M. A.'s is the center of attraction for most professionals who visit here. The stage boys recently leased a twelve-room house from Martin Lehman, manager of the Orpheum, and converted it into a most commodious and attractive place. There are sleeping rooms, restaurant, cafe, bar and everything else which go to make life pleasant in this town where the liquor laws are stringently enforced as to "pubs."

It is not an unusual sight to find seventy-five professionals from all the local houses assembled here after the shows.

ENGLISH AGENTS LEAVE.

On the Campania, Wednesday, W. Scott Adacker and John Hayman, the English agents, visiting over here, left for London. Mr. Adacker, who has been in America for six weeks expressed himself as well satisfied with the trip, and said he would make it an annual one from now on. He has engaged about twelve or fifteen acts for the Royal Ashton Agency of London, which he represents.

Mr. Hayman, the Moss-Stoll emissary, said before leaving he had closed no contracts with American turns while over here, with the exception of Gus Edwards. Two of the acts which will appear at the Stoll houses in London next summer are Eva Tanguay and Marie Dressler. Both are under contract to Stoll by an old engagement. In Miss Tanguay's case a rearrangement of terms were made. Though reported as having signed several turns over here, Mr. Hayman said that of the others, numbering about ten or twelve, nothing would be known until he reached London.

It was rumored during the week among the foreign agents that Mr. Hayman was hurrying back to Londontown before his appointed time (Nov. 9), through the dissolution of the Moss and Stoll tour. The agents also said that perhaps Hayman might conclude to become an independent agent after finding out more about the new conditions upon his return.

Mr. Adacker had what he thought was a peculiar experience in connection with his selection of an act for foreign shores. While in Philadelphia "Bill" saw a turn he set down on his books as most desirable for England. Returning to New York, Mr. Adacker asked an agent the salary of the act, when he was informed it was a first grade turn of the United Booking Offices, playing the Philadelphia "opposition" house under an assumed name. "Bill" said anyway it proved he could pick 'em.

Gus Edwards was signed by Mr. Hayman to appear in London next summer. The melody writer will be a "single," but may take Brother Leo and a couple of his youngsters over with him. In the event of Edwards becoming popular on the other side, he will probably produce a couple of his acts there.

Willie Holt Wakefield gave a show at the American Tuesday evening for the benefit of Jack Hayman, the Moss-Stoll representative, who wants the pianologist to appear at the Coliseum, London. Miss Wakefield has had negotiations with Alfred Butt of the London Palace. They were reported sometime ago to have been closed for her appearance there next spring.

MAJESTIC TURNS NOV. 7.

"Pop" vaudeville at the Majestic suspends next week. On Nov. 7 the Shuberts resume daily possession of the theatre, opening with "The Blue Bird." The Loew Circuit has been playing its brand of vaudeville at the Majestic for a couple of seasons.

A couple of weeks ago the Shuberts replaced "pop" vaudeville at the Circle, next block to the Majestic, with legitimate attractions.

LONDON NOTES

VARIETY'S LONDON OFFICE

418 STRAND, W. C.

Mail for Americans and Europeans in Europe, if addressed care VARIETY as above will be promptly forwarded.

London, Oct. 19.

Doreen O'Conner, according to a Nottingham daily, stirred things up at the aviation meeting at Burton-on-Trent this week by making a fight with one of the aviators. Miss O'Conner is known to the music hall world over here as being connected with the press department of the Palace, London. The paper said Miss O'Conner promised the press men who attended the meeting a story, and made good by the light, the talk of the country around Burton-on-Trent.

"The Balloon Girl" is not at the Palace this week, her injuries having been more serious than at first expected. "The Silhouette Dancer," Mlle. Hippolyta d'Hellas, has been secured as an added attraction on a bill which will be headed by Ben Davies, the society tenor.

James Welch, who has just finished a run of three years in "When Knights Were Bold" has been engaged to appear in a piece called "The Man in the Street" at the London Coliseum, Dec. 12. Mr. Welch of late years has been playing comedy parts, but to evidence he is still a serious actor, James is taking this opportunity. The actor was engaged to play with Stoll last December, but the engagement had to be postponed.

Syd Cohen, the impresario, arrived in England last week after a tour of the Far East.

The McNaughtons have dissolved. Fred McNaughton will very likely form a new firm with Gus Leclerg. They will travel as "The McNaughtons." Tom McNaughton, now in America, has consented that Fred continue with the name and the act. Richard Warner will book the new act. The McNaughton brothers (Fred and Tom) have been partners in the show business for twenty-three years. They are the second oldest "talking" team, the Poluski Brothers (also brothers in fact) occupying the first place for longevity by a few years. Gus Leclerg is a brother-in-law of Will Poluski, who is the husband of Rosie Lloyd, while Fred's brother (Tom) married Alice Lloyd. So while the act of The McNaughtons has split up, the new formation seems to still keep it in the family in a way.

The Royal Standard, Pimlico, last week, finished its career in the present building. A strong bill was put on and business was tremendous. Work on the Victoria Palace, to occupy the site, will start at once.

Harry Lauder played the Empress, Brixton, last week. It was one of the dates that did the most to prevent the comedian going to the States.

Leipzig, the card manipulator, will leave for a tour in Australia in two weeks.

George Formby and Vesta Victoria shared the top of the bill at the Empire, Stratford, last week.

Tambo and Tambo start the Gibbons circuit this week in connection with the Empire, Leicester Square, where they are engaged indefinitely.

Laurie DeFrece, a musical comedy comedian—and brother to Walter De Frece—has a go at vaudeville this week at the Kilburn Empire.

Victoria Monks is back at the Holborn Empire, after being in the suburbs for a while.

"Agoo" billed as "The Danish Gullbert" will open at the London Hippodrome, Oct. 31.

Sybil Arundale, lately appearing at the Empire, London, as a "single," will sail for Australia in a few weeks for a pantomime engagement with J. C. Williamson.

Jerry Morton and Albert Bulmer, both lately deposed by Oswald Stoll as district managers, are reported as returning with the Moss end after the coming split. In what capacity is not known, for it is not likely that Moss will carry on the district manager idea. It was strictly a Stoll institution, opposed by the Moss contingent.

Ellaline Terris was at the King's, Southsea, last week, in a piece called "A Lady at Large."

Nat Wills, who just finished his engagement at the Palace, will sail for home Oct. 22. He has thirty weeks of United time.

Joe Peterman's "Chanticleer" production may be enjoined this week, when the act is supposed to play the Canterbury and the Metropolitan. George Foster has applied for the injunction.

Terry and Lambert, who were resting last week after an engagement at the Alhambra, went to the Empire, Leicester, to deputize for Hetty King, obliged to retire from the bill on account of illness.

Bransby Williams will play at the Palace, London, about the middle of November. Mr. Williams has finished his legitimate run at the Garrick, London, where he played Hall Caine's "Bishop's Son." Mr. Williams has previously played for Stoll in London.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, Oct. 17.

The strike of the railroad people in Paris, and which extended to many parts of France, cutting off all regular connections with England, Holland, Belgium, and parts of Germany served by the Nord Railway Co., is causing much turmoil in theatrical circles as in all other walks of life. Many of the touring troupes have been held up, and several artists cannot fulfill engagements, being unable to reach their point of destination. The mails are disturbed, and to be sure of letters leaving for America it is necessary to post a day earlier than usual, or to send them by motor car service to Havre. There are several instances within the past two days where people have paid from \$50 to \$70 to ride to Calais, Boulogne, Havre or Cherbourg to catch boats to England and America.

Strikes are the order of the day in all trades. I have often had to report the cessation of work by scene-shifters and stage hands in several Parisian theatres. Rejane was a victim of labor troubles last week, but the difficulty was surmounted by friends in the audience offering their service to set the scenes.

The strikes have had an effect on the receipts at certain establishments, but there has been no case of any theatre closing on this account. New programs are promised as usual at the concert and music halls for the end of the month, with many changes Nov. 16.

The title of the new revue due at La Cigale at the beginning of November is "Mais z'Oul." This is a topical catch word signifying "Why, yea!" but the title of a revue in Paris cuts no ice. Miss Compton, Marthe Lenclud, Vilbert (of the Odeon, if you please) and Henri Dorville, are among the people engaged by R. Flateau for this production. La Cigale has long been reputed for its spectacular revues—and little else.

Max Maury is reopening the Grand Guignol, this week, but there is a persistent rumor that he will dispose of it to Henry Cain, who recently managed the Comedie Royale, and H. de Lorde, a popular author who always writes in collaboration with someone. In this event Max Maury may take the Theatre Antoine, if it is vacated by Gemler.

On Dec. 22, 1909, a performer at the Folies Dramatique fell from an aeroplane, used in a piece called "L'Homme de Glace" at that theatre. The artist, Mme. Perouse (as reported at the time), had her nose seriously damaged and was on the sick list for three weeks. The foreman stage-hand, who constructed the prop, and

surveyed its manipulation, has just been condemned to pay a fine, amounting to \$19 for neglect, it being shown that the accident was caused by a wire breaking which projected the artistes to the stage. Mr. Lorin, alias Lhery, manager of the theatre, is held civilly responsible for the payment of the fine and costs of the trial.

BERLIN NOTES.

By AMERICUS.

Berlin, Oct. 15.

At a meeting of the Artisans Loge held last Monday, a proposition was placed before the members to form a booking office in the loge. The matter was carefully discussed, and as it was decidedly out of the ordinary, turned down by a vote. The members agreed that the lodge must at all costs be kept free from any opportunity for individual gain or scandal of any sort. "Keep an open market for all of our members" was the motto against the proposition.

Nick Kaufman, of Rochester, N. Y., is considered by far one of the most conservative men in the vaudeville world in Berlin since he made his permanent abode here sometime ago. He is called upon to give his decision on all matters of importance pertaining to local vaudeville conditions. Although an American (as if that would count against him or anyone) he has established a reputation of being among the first in holding out for fairness and equality. Nick can now make a speech in German.

Paul Richards, for years the cartoonist on the Clipper, has settled down in Berlin. He is considered one of the wealthiest of those that have earned their living with the pencil in this manner, and it is his great delight to meet artists from America.

William Passpart, who looks after the interests of the Orpheum Circuit on this side has written that he is shortly to visit Berlin to glance at the novelties that are offered.

B. Obermeyer, who opened an office in London for the Sullivan-Considine Circuit a short time ago, is to make a flying trip over the Continent this month, with an eye out for new features for that circuit.

There has been a rumor current here that the U. B. O. is to open an office in London before long and that they will be prepared to offer a year's contract to all foreign acts, these contracts to be placed in the hands of the artist before he leaves London.

Collins and Hart are doing big at the Central Theatre, Magdeburg, and are to be seen at the Mallini Theatre, Hamburg, later.

KEALEY CASE CLOSED

The hearing in the application of Edward F. Kealey for a license to conduct a booking agency, which was protested by both the Actors' International Union and the White Rats, came to a close last Tuesday evening, the third day that had been devoted to the case. It remains for the Commissioner of Licenses, Harman Robinson, to wade through a mass of testimony. He may render a decision in the case the early part of next week.

The last hearing lasted from 10 a. m. until 6 p. m. with an hour's recess for lunch. The testimony was quite as revolting and filthy as that that had gone before. There were two new witnesses introduced, both female, by the protestants who testified that Kealey had made improper proposals to them. One stated he, with another agent, Sam Meyers, had in the latter's office tried to assault her by exerting physical force. There were also two affidavits placed in evidence from female artists which were in the same tenor.

The defendant also had a number of witnesses present, mostly women, to testify that they had been booked through his office, and that Kealey had at no time insulted them or made improper proposals of any sort. His office staff was also placed upon the witness stand. Two of the young women testified that they were at all times in the office with their employer when artists called in reference to engagements, and that they never witnessed anything unseemly or overheard any conversation that was other than necessary.

At the opening of the hearing Mr. Kealey was represented by Saul Rogers, of Rogers Brothers, attorneys. The White Rats had Arthur F. Driscoll, of the Dennis F. O'Brien office, to look after their interests, while the Actors' International Union was represented by its president, Harry Deveaux.

The proceedings were started by Mr. Driscoll placing the two affidavits of the Princess Chinquilla and Beatrice O'Brien before the Commissioner. Then the first of the witnesses was placed on the stand. Eunice Wilson testified that Kealey had made an improper proposal to her.

Dorothy Earle told a rather dramatic story.

With the testimony of Miss Earle the protestants closed their case.

Witnesses for the applicant testified during the hearing before a recess for luncheon was ordered, that they had had business dealings with Kealey at his office and that he had never made an improper overture of any sort to them. The strongest portion of the defense was reserved until the afternoon session.

With the re-opening of the hearing Gladys Marie Weber, who was accompanied to the Commissioner's office by her mother, testified. A striking looking girl, she stated that she had been working for Mr. Kealey, playing the Fox houses for two months and that she had known Mr. Kealey for a

year and at no time during that period had he approached her in any way. She was cross-examined but her testimony was not shaken. Other women testified to the same effect.

James F. Taylor, at present employed at the Academy of Music, was the next witness for Kealey. Then followed Sam Meyers, who had been hastily summoned by the defense after his name had been brought out in the evidence that was presented earlier.

He denied absolutely the evidence that had been given by Dorothy Earle, stating that Kealey, whom he has known for five years, had never visited his office. He admitted that Miss Earle had called at his office on several occasions in regard to engagements, but he absolutely denied the occurrence of the alleged assault.

The next witness for Kealey was Manager Joseph M. Carr of the Dewey, who stated that a Helen Scott who was one of the witnesses against Kealey had threatened to "get even" with Kealey for not having given her work.

Then Kealey took the stand. At this juncture Gus Rogers, who had arrived, replaced his brother in the case. Kealey made a positive denial of all the charges that were made against him with the exception that he was dismissed from the Police Department.

He stated with great conviction that at no time was he connected with the Sullivan-Considine office or that he had ever visited that office since it had removed to the Holland building. It was in this office that one of the witnesses asserted that Kealey had attempted to assault her and had made an indecent overture to her. He also denied ever having been in Sam Meyers' office.

He was severely cross-examined by Attorney Driscoll, who questioned him at length as to his business connections since his dismissal from the Police Department after Kealey's attorney had objected strenuously.

When the time for summing up came there was any amount of wrangling among the attorneys in the case, which was finally quieted by the Commissioner.

After Driscoll had finished summing up, Rogers recalled Kealey to the witness stand to deny the contents of the two affidavits that had been produced by the White Rat attorney. He made another speech which closed the case.

The Commissioner stated that in this particular case it was impossible for him to observe the law which stated that he was to issue or deny a license within thirty days after the application had been made, but that he would render his decision in the matter at the earliest date possible.

Two female witnesses not before introduced against Kealey testified. In Kealey's defense several persons, male and female, were summoned. Testimony brought out that the evidence last week to the effect of Kealey's connection with the Sullivan-Considine office at 1440 Broadway was wrong, both as to time and place.

HAMMERSTEIN'S CORNER OPENS.

Pictures on Hammerstein's Roof started business last Saturday afternoon in a rain-storm. Able Hammerstein had remained in front of the street box-office since eleven in the morning to purchase the first ticket. Able bought a ten center.

The entrance to the "pop" department of Hammerstein's is newly and whitely painted. It threw the remainder of the building into dull relief. Willie Hammerstein's main worry the opening day was whether he would have the rest of the front painted to match the picture entrance.

Downstairs the "pop" attendants were ununiformed, recalling the old Union Square staff, when regular vaudeville was given at the Keith house. Upstairs were women ushers, reminders of the Shuberts.

The Roof upstairs has been partitioned off just before the ventilators for the downstairs theatre. This cut off the former "dollar seat" space, leaving the rear of the orchestra ending with the orchestra chairs.

A few people assembled Saturday afternoon to see the show. Saturday evening a few more were there, perhaps with some who remained from the afternoon to keep out of the wet. Mr. Hammerstein received many congratulatory telegrams, all "kidding" him.

It was said in the evening that Marcus Loew after looking the proposition over wanted to buy an interest in the Roof show. Speculation was going on during the week as to what would happen when Willie or Aaron Kessler saw a good act on the Roof. No one doubted but that it would play downstairs the next performance.

Some vaudeville people are claiming that the Roof show will be worth from \$35,000 to \$50,000 profit on the season to Hammerstein. Others say wait and see.

Sunday night the Roof seemed to secure the overflow from the Sunday shows (Hammerstein's and American) in the neighborhood. A rather large crowd was upstairs. It bespoke "class." Several silk hats rode on the elevators after 8:30. About that time Aaron Kessler, who has the management of the "pop" department in connection with his other duties in the vaudeville house, marked all tickets at twenty-five cents. It went over so easily Aaron will likely tilt the figure to fifty next Sunday.

The vaudeville bill on the roof is costing about \$250 now, but may go to \$500 or \$600 before long. Figuring without rent, the weekly expenses at present run around \$600, with a possible capacity in money of \$2,500.

FEATURE AND FULL WEEK.

Fall River, Mass., Oct. 27.

Next Monday the Savoy, one of the links in the Loew chain, will play shows a full week, with a feature act as the headliner.

This is the result of some difficulty encountered in booking acts at that house for the first three days and splitting with the American, Boston. The jump between the two towns is but an hour and a half. The cost of the trip is \$1.10.

ERIE'S ALPHA LAYS DOWN.

Erie, Pa., Oct. 27.

It needed about two days after the United Booking Offices opened the Park for the Alpha to quit. But the theatre stuck the week out, closing with "pop" vaudeville Saturday night. E. H. Suerken, the manager, is said to have contracted cold feet when the Park opened with a rush, having a couple of feature attractions, and naturally through that diverting the small time business of the town for the first few days.

The Alpha had been booked by the Loew Agency, New York. The Erie situation last week was accepted as the commencement of battle between the Family Department of the United Booking Offices and the Loew Circuit, the Alpha having the best of the scrap in location. But Suerken wouldn't last long enough to give the fighters a chance.

No one knows what will be done with the Alpha, and in fact, no one is inquiring.

Jeff Callan, who came here in charge of the Park, just turned the town over in the show business. Within three days Mr. Callan had the city belonging to him. His work with "The Maid of Mystery," the first headliner, is said to have put the Alpha management to flight.

Cincinnati, Oct. 27.

The Columbia next week will have as headliner "The Maid of Mystery," a "freak act" reported to have been brought here at a salary of \$1,500.

Manager Suerken will make no announcement of what will be done with the Alpha. Bills are up in the town saying it will reopen Oct. 31 under new management, but they are silent regarding policy.

The Park and Colonial have been doing big business since Monday, with the Park having a shade the best of it.

CHARTER FOR T. B. C.

Chicago, Oct. 27.

The Theatrical Booking Corporation yesterday received its charter from the Secretary of State. Within a month the offices will be removed from the Schiller building to the entire second floor of the building on Clark street, adjoining the alley, next to the Grand Opera House, which workmen are now preparing for occupancy.

Officials decided upon are C. H. Miles, president; Walter F. Keefe, vice-president; E. P. Churchill, treasurer and general manager; E. C. Burroughs, secretary; W. E. Jones and Thomas Saxe, directors.

The report that Pantages might eventually add his theatres to the local independents is denied by all parties who might be concerned.

The T. B. C. maintains, however, that within a short time some additions to its circuit will be made extending both east and west from Chicago.

SHEDDY BOOKING PROVIDENCE.

The M. R. Shеды agency this week added houses at Providence (R. I.), Cohoes (N. Y.), and Lawrence (Mass.) to its booking sheets.

FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Editor VARIETY:

The strike in the moving picture houses was settled to the entire satisfaction of the Actors' International Union.

The managers of the seventeen theaters have agreed to employ only members of the Actors' International Union and to pay the standard of salaries in existence before the walk-out on last Monday.

The victory was a substantial one and places this entire field, legitimate, variety and pictures, thoroughly organized in all of the thirty New York City theaters, each playing exclusively members of the A. I. U.

While it may not be generally known, we have in all these theaters real equitable contracts that mean play or pay, and closing after first shows is an unknown proposition. The actor gets all of his salary, as no commissions are paid for the engagements.

It is within the possibilities for the American actor to accomplish all of these results if they will only wake up to their opportunities.

Chicago Local Union No. 4 has solved some of these questions. It is to be hoped that in the near future the artist will make it possible for the Actors' International Union to accomplish for the American actor some of the real benefits that have resulted in affiliation with the American Federation of Labor, through membership in the Actors' International Union.

Harry DeVoeur,

(President, Actors' Union).

Oct. 24, 1910.

Editor VARIETY:

He who steals my cash steals trash, but he who steals our name steals all we have.

An act billed "Tossing Thompsons, Victoria, Baltimore," we see use our title or trade mark.

Boys, get something original. We have had this title "Tossing" for fifteen years. Ask and you will find out. We intend to protect it.

Tossing Austins.

On board S. S. Zealanasha:
Suva, Fiji Islands, Sept. 26.

Editor VARIETY:

Have just arrived here after fine voyage from Honolulu. Weather has been perfect all the way.

We left the regular track of travel to deliver provisions at a cable station on Fanning Island, about 1,050 miles from Honolulu. It is inhabited by twenty whites and sixty natives. The costumes of the natives would make a "Salome" dancer look like an arctic explorer. The island is of coral formation, and abounds in cocoanuts. For a residence the place is as cheerful as Waterbury, Conn.

We crossed the equator at noon Sept. 21, and enjoyed the ceremony

of welcoming Father Neptune. Last night we crossed the 180th meridian, which caused us to lose one whole day. We went to bed Saturday night and woke up Monday morning. A paradise for Sunday concert promoters.

Regards to all friends back home
Walter C. Kelly.

Providence, R. I., Oct. 24.

Editor VARIETY:

Please note that Ladue, of DeRenzo and Ladue, who was injured last Tuesday at the Fifth Avenue, New York, recovered sufficiently to open to-day at Keith's here, going through the full act.

Permit us to thank the management and stage crew of the Fifth Avenue for their very kind attention and treatment at the time of the accident.

DeRenzo and Ladue.

Boston, Oct. 22.

Editor VARIETY:

I see in the Boston report in this week's VARIETY that we are billed at the Palace, this city. We were not booked for that house nor have we appeared there this week (Oct. 17).

Nbbe and Bordeaux.

(The name of the act appeared under the Boston head as one of the bookings for the week. The bill was not reviewed by our Boston representative—Ed.)

OBITUARY

San Francisco, Oct. 27.

Matt Trayers died in this city at 5 a. m., Oct. 25.

J. Sheriff Mackey, a principal with "The Runaway Girls," died Monday evening, Oct. 24, at Grace Hospital, Chicago, a victim of double pneumonia. When the company was appearing at the Star and Garter, Chicago, last week, Mackey was taken to the hospital suffering from a cold. This was on Thursday afternoon. Saturday double pneumonia developed.

John William Hardy, aged 23 years, youngest son of Mrs. Lucy Hardy, and a brother of James E. Hardy, the high wire artist, died in the General Hospital, Toronto, Oct. 8. Although a non-professional, the deceased had acted as an assistant to his brother.

John Lowlow, the veteran circus clown, died at his home in Cincinnati, Oct. 18. At the time of his death he was 69 years of age, and was one of the oldest circus clowns. He made his debut in the profession as a member of the John Robinson Show many years ago, having retired but recently.

PASSING OF AMEN CORNER.

With the inauguration of a season of pictures and vaudeville of the "pop" variety on the roof of Hammerstein's Victoria and the reconstruction of the lobby of the theatre so that one could not mistake the roof entrance for that of the theatre, a meeting place of managers, agents and headliners has passed into oblivion.

It was that corner of the lobby of Hammerstein's that is now used as the approach to the elevated temple of pictures and that the powers in the field of a two-a-day entertainment met on common ground and it was here that many a deal found its consummation.

For years it has been the custom of those who are looking for any one connected with vaudeville in almost any capacity to make direct for the "Amen Corner." In many ways that popular and public institution ranked with the famous old "Cork Room," world famed in the days of Koster and Bial's on Twenty-third street.

During the cold wintry nights one would always find "The son of his father," William Hammerstein, with the inevitable long black stogie stuck between his jaws seated in the furthest north corner of the Victoria lobby and surrounded by a host of actors, managers and booking agents, both foreign and domestic.

If the address of an act was needed there was sure to be some present in the Amen Corner's motley gathering that could furnish the needed information. And it was also here that one came to learn the happenings of the day in the world of vaudeville. News and scandal were always discussed freely and one was always sure to hear something of interest. And now that it has passed the way of many preceding landmarks there will be weeks and months that a host of Broadway's particularly bright luminaries will be as the cat without a home.

Those that will miss this favorite haunt most are what is known as "Willie Hammerstein's Emergency Staff," of which Fred Ward and Loney Hascall are the charter members.

No more will the conical clowns of the theatre lobby cut capers for the amusement of their fellows in the north pole end of the Victoria lobby, for to reach that point since the opening of the roof last Saturday one has to purchase a paste board from the box-office on the street at the cost of a dime, which goes toward the furthering of the silver lining of Aaron Kessler's purse.

TWISTED THE STORIES.

In a small time agency this week an urgent request was received over the phone from a small time "single" (male) asking for an engagement as he was to be married the following week, and must work first.

One of the office staff asked the name of the applicant. Upon hearing it, he exclaimed, "Why, I only gave that fellow work two weeks ago because his wife was dying. Tell him to try another office."

HERE'S BILLY GOULD

By William Gould.

Lee Harrison informs me that he hasn't picked up a bet in an age. Yes, Lee, those Athletic boys did surprise most of us—me, too.

May Tully presents Matthewson and Meyers. Now if Lillian Russell would only present—well what's the use.

It is an even break. Some actors think they are ball players and some ball players think they are actors. The ball player gets paid for acting, too. (Sarcastic number.)

I can get Wellman a week in vaudeville. I could have gotten two weeks for him if he had made the trip successfully.

Did't see Stuart Barnes' offering, this season. Very classy, that boy.

Glad to hear that the old king Harry Bulger is doing so well. He will be able to kick a "no trumps" all summer. (For bridge players only.)

The loud noise Polly Moran is in town. I didn't see her; I heard her.

I was taken for Charlie Ross the other day. The man wanted to borrow. I would have loaned him the money but I was afraid he would repay Ross.

What's wrong? The Lambs Club didn't place a sketch in vaudeville last week.

Some people know all about the stage—until they get on one.

I shall be very much disappointed if I don't see a saxophone challenge in this paper before the end of the year.

I wish Mike Scott would write a letter.

Pat Casey is going into the hotel business. With his barber shop, hotel and theatrical enterprises, it looks as if Pat doesn't care if school opens or shuts.

Chris Brown buys his own neckties—some times.

One of the manicurists at the Hotel Knickerbocker registered an awful kick the other day. She was complaining of the long hours. She finished by saying: "If this keeps on I'll throw up this job and go into vaudeville, Aaron Kessler is my friend." (Quick curtain.)

I, for one, will miss Murphy's Sowerguy stories. They were immense.

If you hear a loud long noise like a boiler explosion its Bill Macart explaining the Hammerstein audience to his friends. Never mind, Bill, you are funny and have a fine act.

I notice all the theatrical sheets have a column like this lately.

"Nederveldt," a monkey jockey, which played the Hippodrome last season will return to the house for twelve weeks, beginning Nov. 28. Vaudeville will fill up the rest of the time until the monk joins a circus next spring.

Charles Bornhaupt, the international agent, has permanently located at 15 Galerie du Roi, Brussels (Belgium). Two days before leaving New York, Mr. Bornhaupt married Florence Striker, who was of the Florence Sisters.

Charles Klein has entered into a contract to collaborate with Montague Glass, author of the "Potash and Pearlmutt" stories, which are to be dramatized. The play will be produced by the Authors' Producing Company early next year.

The White Rats of America, the V. A. F., of England, the Societe des Artistes Lyriques of France, and the International Artisten Loge of Germany, may send delegates to a conference, that will most likely be held in Paris in March or April.

The German managers and agents have agreed that the managers and artists shall equally pay the agents the ten per cent agency commission in that country. The manager makes his contract net, remitting to the agent, to whom the performer also sends the five per cent.

Sadie Sherman appeared Monday at Norwich, Conn., for the first eastern showing. The young woman is under the direction of James Clancy, who immediately booked her over the Poli time. Mr. Clancy bills Sadie as "The Live Wire From the West."

Frederick Rial and Miss Marhun, who have been in this country but a short time, traveling over the Sullivan-Considine Circuit under the team name of The Rials, were wedded on the stage of the Majestic, Butte, Oct. 19.

Geo. S. O'Brien has been appointed by Tim McMahon as his representative to look after the four McMahon acts, including McMahon and Chappelle. Tim is interested in some patented device and wants more time to give his attention to it.

Andrew Mack headlines at Pittsburgh next week, placed by Jack Levy. Levy was laughing the other day on the sunny side of Broadway. He said he almost won an overcoat. At five o'clock the sun had gone down, and Mr. Levy offered to trade a diamond bracelet for a raincoat.

Lydia Barry, who appeared at the Academy of Music last Sunday, was caught by a couple of English agents who were in town and immediately offered time in London. Miss Barry would not listen to anything before next summer, when she will probably make the trip to play for Stoll.

NOTES

Next week is the first anniversary of the P. G. Williams' Bronx Theatre. A big bill, costing over \$5,000, has been arranged for the week. The fact that Marcus Loew's National lately opened in the same district may also be a reason for the Williams house playing big bills in the up-town region.

Ralph Johnstone secured the American record for altitude in his Wright machine at Belmont Park Tuesday. The Aviation Meet is on at the Park for this week. Johnstone went up 7,303 feet, making the fourth world's record for height a flier has gone. He holds three other American flying marks.

E. C. Dustin, formerly manager of the Hopkins, Louisville, Ky., and the Walnut, Cincinnati, has accepted the offer of Harry Hart to take charge of the American, Cincinnati. The new manager laid out a new policy of vaudeville for the house, arranging to take two acts weekly from the W. V. A., Chicago, and other acts from the Gus Sun office.

Vilmos Westony, who has commenced a tour of the eastern vaudeville theatres, plays "Harrigan" on the piano in an original conception of the number. The phonograph people have induced the Hungarian pianist to play it for the music-propelling instrument.

Edward Abeles sails for Liverpool to-day. Mr. Abeles produced a new piece at Union Hill a few weeks ago and was unable to secure bookings on this side. Mr. Abeles is going to Europe on "spec." Negotiations with both the Moss-Stoll and Palace people had been carried on for the legitimate star, but nothing had been settled before Mr. Abeles sailed.

An old story perhaps, but still sounding good. A couple of small time agents were playing pinochle. An argument arose. One cleaned up the floor with the other, finally throwing him, a battered mass in a corner of the room. Arising the beaten agent, after carefully brushing off his clothes and limping to the table, said: "Well, are you going to keep on playing or fooling?"

Carter DeHaven, besides having his name in red letters in front of the Astor where he is appearing in "The Girl in the Taxi," has still another reason for holding his head high and throwing out his chest. According to advance information that has been received, Carter, to change the wording of the song, "Is Going To Get Something That He Expects." Al Woods says that he has ordered a boy.

The Mayor has ordered all places where liquor is sold to be closed tightly at one a. m. election night. Mayor Gaynor has succeeded so far in having Broadway resemble after midnight the entrance to a cemetery. The first parodist who comes along and pans the present local administration in song should bring out a big hit. The closing order to the all-night places has set the big city in the category of a provincial village. This is a fine old town now. Even Brooklyn has a little something on it after dark.

Tom McNaughton is in New York deliberating upon his future theatrical course. A couple of production offers made to him were rejected by the comedian of the former McNaughton Brothers' act. Tuesday night at Churchill's he was the only one to applaud when Maury Levi's band played the air for "Michigan." Asked the cause of his enthusiasm for a state few Englishmen have ever heard of, Tom said his wife (Alice Lloyd) is playing there this week. Then he ruined a tablecloth by sketching out a new design to spell his wife's name.

Freeman Bernstein delivered a bon mot the other day. In company with Edward L. Bloom, general manager of the Morris Circuit, Freeman called on several "high brows" with a diplomatic motive in hand. Mr. Bloom did the talking, setting before the learned people the hopes and objects he wished for. They related to a convention of notables. One of the listeners seemed to be the leader, but said nothing. When Mr. Bloom had exhausted himself of all the nicely rounded phrases, thought out, there was a lull in the conversation. Then Mr. Bernstein burst into the conversation. Said he: "Ed, just slip that guy a little change, and we'll put it over."



THEATRICAL PHRASES
BY HENRY CLIVE
"A GLASS CRASH."

Willie Drew road manager and part owner of the "Tiger Lilies" company, playing Newark this week, left for Mount Clemens, Mich., this week to take treatment for rheumatism. B. R. Williams will look after his managerial duties with the burlesque organization.

Wilkie Bard, through his agent, says he will play this country if \$3,000 weekly, and sixteen or eighteen weeks at that figure are offered. Wilkie ought to come over here first for an idea of bookings. Eighteen weeks consecutive in eastern vaudeville at that figure would be like jumping from London Saturday night to open Monday at Melbourne.

Kennedy and Rooney will play three more weeks for William Morris before starting a twenty weeks' engagement over the Sullivan-Considine time. This week is the first the couple have played in New York in eleven months, Clayton Kennedy having been under the doctor's care most of this time. George S. O'Brien is handling the act.

Coulter and Higgins, a couple of youngsters, who would like to remain in the show business were given their names and a chance in the opening position at the American, from Tuesday on of this week, filling up one of the two vacancies created Monday. Hugo Morris dubbed the pair "Coulter and Higgins." Hugo doesn't know why; says he just had a hunch.

FIGHT PICTURE MEN.

Spokane, Oct. 27.

The stage employes of this city are at outs with the picture operators. The dispute has been referred to the Central Labor Council, which has appointed a committee to investigate and take the matter up with the international union.

Members of the Moving Picture Operators' Union claim that the arbitrary action of the Stage Employes' Union has resulted in their being ousted from the Orpheum, Washington, and Pantages theatres in this city.

Trouble has been brewing for some time. A walkout was threatened unless the theatre managers supplanted the moving picture operators with stage employes. The managers acquiesced with the demand.

GONE WEST FOR SITE.

E. C. Bowman, of Lloyd & Bowman, representing the New York Independent Motion Picture Company, is in Los Angeles, Cal., seeking a site for the plant in Edendale, and contracts for immediate construction will be made.

According to the plans of Mr. Bowman, the new site will hold the largest moving picture studio and theatre in the world.

Edendale has long been a colony for pantomime actors and moving picture studios.

CUTTING OUT VAUDEVILLE.

Toronto, Oct. 27.

The Board of Police Commissioners are going to recommend that unless the regular theatre tax of \$100 is paid, no vaudeville acts can appear in the picture houses. The recommendation will be made about Jan. 1.

RACE PICTURES FARCE.

In classifying the moving pictures of the Jack Johnson-Barney Oldfield automobile race, which proved such a farce at Sheephead Bay race track Tuesday afternoon, it will be difficult to choose between comic or tragic.

Anyway, with the race a joke, Oldfield slowing down to give the camera men a chance to make something like a race and in one heat, Johnson, smoking a cigar and finishing far in the rear, the picture regulars may be furnished a laugh.

"DOC" DOUGHERTY MARRIES.

L. E. ("Doc") Dougherty, who has charge of the advertising department of the American Biograph moving picture company, sprung a surprise on his associates Wednesday by marrying Mayme Butt, one of the cashiers at the Keith & Proctor "pop" house on Fourteenth Street.

BALL FILM RELEASED.

Chicago, Oct. 27.

The Essanay people began shipping reels of the championship games between the Athletics and Cubs yesterday. They will be released at all points east of the Rockies Oct. 28 as a regular licensed film.

VARIETY'S PICTURE REVIEWS

"OH, YOU SKELETON" (Sellg).

This picture does not meet reasonable expectations. The idea is good, but poorly worked up. The really funny scene occurs in the street car where the skeleton is found by the wife of the man. The same woman, to escape sight of the "cold remnant of a past mortal," does a funny fall from a steep roof into a bathing tank below. These cause the most laughter. The comedy bit where the police fall over each other is too far fetched. MARK.

"GHOST OF THE OVEN" (Sellg).

A young man crawls into the oven of a bakery to hide from the bakery girl's employer. When no one is looking, he creeps forth and secretes himself in the flour bin. Meanwhile a fire is built under the cold furnace and the boy helper thinks the man has been roasted alive, the boss helping on the joke by placing meat bones in the oven. There is a chase at the end. No volcano of laughter is released by this film. However, is a fair "filler." MARK.

"JEAN GOES FORAGING" (Vitagraph).

This picture of the finely trained dog, "Jean," surpasses its predecessor in point of entertainment. A young married couple set forth on a long "hike" across the country. They meet with mishaps and injury, but are saved from starvation and thirst by the dog, who goes "foraging." The picture is well photographed and well acted, with the dog doing his part of the picture making with excellent results. MARK.

"HIS BREACH OF DISCIPLINE" (Edison).

Another of the Ray Norton series in which the three detective French captains figure in a chase across the ocean. A French army officer is enamored of an actress and fights a duel with a superior officer, who insults her. The latter is left lying on the ground apparently fatally wounded. The other man flees to America, where the actress follows a hasty marriage occurs. Both return to France where the officer is exonerated. Scenically and dramatically, the picture is worth while. MARK.

"THE FIRST GRAY HAIR" (Gaumont).

A blue ribbon winner. It is the prettiest picture that has been placed in the hands of the exhibitors for many days. Photographically the film is far ahead of the average output of the photoplay concerns. Everything is as natural as can be. The story is told in the most picturesque and scenic place imaginable. Only three characters are shown, a man and two women and they cover a lot of ground. It is a picture one can see twice and enjoy. MARK.

"THE AMAZON" (Gaumont).

The Gaumont people have put over another funny one and it will rival "The Speed Biker" in causing hearty laughter. The woman more than usual avoridupois shows amazing strength. Her feats of muscular prowess make Sampson's stunts look like child's play. The illusions, use of dummies and real funny climaxes, are excellently worked up. The way she wrecks buildings, topples over furniture and toys with police guards is a caution. MARK.

"TWO BOYS IN BLUE" (Sellg).

Daring horsemanship by two rough riders, with a patriotic finale, gives this film a typical American flavor that is appreciated. A "wild west" show hits the rocks and two of the bronche busters join the army. They go to fight Indians. The camera catches them in risky feats on horseback. And these boys certainly ride some. The picture thrills and entertains in the same breath. MARK.

"THE CHEAT" (Gaumont).

Two scenes at a gaming table where well dressed men and women are apparently playing for big stakes form the principal features. The climaxes are well arranged and well photographed. MARK.

"THE MYSTERY OF LONELY GULCH" (Pathe).

The best frontier picture Pathe has turned out in months. The idea is a rattling good one and the arranger has hewed pretty close to the line. There is an air of real mystery about the picture and the deception fools the audience. MARK.

"CLOTHES MAKE THE MAN" (Vitagraph).

The subject is a good one and is not only well acted by the principals, but is well worked up by the camera. There are no exaggerated situations. Good looking principals add strength to the picture. MARK.

"RATS" (Independent).

"Rats" is of rats, disgusting little rodents, magnified on the sheet and more repellent than they might be before one. It's an independent film seen at the American theatre this week. The pictures were probably taken of a trained animal act. The manufacturer displayed as good judgment in his selection as the rental agency did in sending to a regular theatre a subject like this. SIME.

"THE MESSAGE OF THE VIOLIN" (Biograph).

Part of this picture does not please anybody and spoils the picture. It shows a drunken old man, who berates his good wife and doting son, gulping down beer in his squalid surroundings and later pictured in a dying struggle with delirium tremens. The son is

a violinist, who brings back his old sweetheart by playing a piece dear to her. MARK.

"ANOTHER GHOST" (Pathe).

Ghosts seem to be all the rage in "photoplays" nowadays. The Pathe firm hands the exhibitor another that savors of the supernatural, immortal and spiritual, but the audience heaves a sigh of relief when the innkeeper and his wife, who have poisoned a rich, old showman, are cleverly trapped by a circus performer disguised as the dead man. The characters are well acted. MARK.

"HAGENBECK'S MENAGERIE" (Pathe).

Wild animals, in captivity, are shown in quarters neatly contrived to look like their native haunts and the film is corking good. The picture is not only educational but hugely entertaining, with photography excellent. MARK.

"THE BOUQUET" (Essanay).

A bouquet of roses brings a husband and wife to a keen realization that they still love each other, though they have been slowly drifting apart. There is an affectionate reunion at the close. The film has been well photographed. MARK.

"HANK AND LANK TAKE A REST" (Essanay).

Lank and a policeman are tied at each end of a long rope by boyish imps of mischief. As one runs with the other in pursuit, a series of falls are shown. None is very funny. The finale where Hank and Lank put the "copper" hors de combat is neatly arranged. MARK.

"THE SIGNET RING" (Urban-Eclipse).

This concerns a prince, two women and a scheming officer of the court. The prince would wed the Princess Bertha and sends an engagement ring by envoy. The chief advisor of Bertha's father cunningly contrives to lose the princess in a forest and substitutes his daughter as the proposed bride. An embroidered shawl made by Bertha, while being cared for by aged woodcutters, brings about a trip to where Bertha is living and the signet ring does the rest. The film arrangers have taken liberties with court etiquette and a few other things. MARK.

"IN THE SPREEWALD" (Urban-Eclipse).

Village scenes in Prussia are shown to good advantage. One sees pretty streams, scenic woodlands and villagers in native costumes. The picture is short, but interesting. MARK.

THE BANKER'S DAUGHTER. (Biograph).

A story of a trio of clever thieves who break into the home of a wealthy man and try to rob the premises, but are frustrated by one of the daughters. The story while well told is rather far fetched. The film is not one that will attract any unusual notice. FRED.

HAWKIN'S HAT. (Lubin).

A rather good comedy subject. Hubby comes home, and hides money in the band of his "topper." The next morning wifey gives the hat to a tramp. Several good laughs are secured. FRED.

ARCHIE'S ARCHERY. (Lubin).

Archie, an elderly chap, causes no end of trouble with his bow and arrows. All sorts of people are wounded by his deadly shafts. This film contains a score of good comedy hits. FRED.

MOVING PICTURE NEWS.

The Lyric, Northampton, Mass., which has been turned into a picture house, is now owned by James O'Neill and William O'Leary.

Thomas C. German, of Springfield, Ill., who owns a picture theatre at Athens, Ill., was married in St. Louis recently to Bessie Hough of Springfield.

Ralph Pinkham, of the General Film Co., and Dorothy McManly, of Orient Heights, Boston, were recently married.

P. A. Powers, the picture magnate, who was painfully injured in an automobile accident in St. Louis, has recovered sufficiently to leave the hospital.

Blanchard Brothers have announced that they will open a new picture house about Nov. 15 in Southbridge, Mass.

VICTORIA ROOF.

Atop the Victoria, the Hammerstein management has inaugurated popular-priced vaudeville and pictures. While the attendance since the opening last Saturday may have been satisfactory, the show this week was not.

In comparison with the bills of the "pop" houses, the Victoria program suffers. The house will have to put over a better show if it expects to do real business on the Corner housetop.

The management says that everything will be running smoothly ere many moons and that the bills will be worthy of any man's respect and money.

Some things were noticeable, Monday night. Two fellows in the chairs on the north side of the house slept soundly through the entire show. One man read an evening newspaper in the very front row, while still others assumed indifferent, languid and spiritless poses. None of the acts turned loose any riot of applause nor injected any dynamic force into the listless audience.

The least bit of noise on the stage on the roof resounds through the new "pop" house like an echo in a deep well. The Gotham Trio, colored, worked hard enough to arouse an Egyptian mummy to action, but the "first nighters" failed to bestow much applause.

Hall's Dogs (New Acts) pleased. The illustrated song "Love Dreams," was well rendered by a young woman, who gave the audience a chance to join in the chorus.

E. Zervellis and Co. (New Acts), would probably have met with recognition on the stage below. On the roof they gave one who didn't care anything about the music of the old masters a chance for a snooze.

McAvoy and Brooks (New Acts), did fairly well.

Pictures from the licensed film factories were shown between the vaudeville turns.

"Pop" house frequenters are as familiar with "small time" goods (acts and pictures), as the Victoria regulars are with the high-salaried top notchers. Mark,

EVEN ON NEW HOUSES.

According to reports the Loew Circuit has had an even break with its new theatres recently opened in New York.

Loew's National in the Bronx is said to have been doing less than fair business since its premiere. The house has a very large capacity, and a crowd could be lost there. To offset this Loew's 7th Avenue in Harlem has been drawing big attendance. Since the 7th Avenue started, the Harlem Opera House nearby, which was a picture house prior to that event, has placed several vaudeville acts in the entertainment. P. G. Williams' Alhambra, also near the new "pop" theatre, has suffered no dent in its business.

Commencing with last Monday "paper" was discontinued at the National. During the first week, following a Loew custom, the neighborhood above the Harlem River was flooded with free tickets.

WHITE HAT MAKES TROUBLE.

Atlanta, Ga., Oct. 27.

At Tifton, Ga., a sporty looking colored couple reported that they had been held up on the circus lot of the Hagenbeck-Wallace Show. At the request of the local and circus officials they pointed out the man whom they charged with the crime. The man so charged was John Walker, the assistant boss hostler with the show. It happened that Mr. Walker is an in-offensive man of exemplary habits, and would be the last one in the world to commit any such an act as was imputed to him.

However southern justice (a joke as far as show people are concerned) upon the say so of the negro persisted in placing Mr. Walker in jail and keeping him there under an unreasonable bond.

In the meantime the circus people watched a man in the employ of the show whom circumstances indicated was the guilty party and had him arrested and turned over to the officials.

A white hat had been the one article of dress that made the colored man sure of his first identification. Although the man the show suspected as guilty wore a white hat, the negro and officials still persisted that Walker was the man. Finally the bond for the latter was reduced to \$200 cash and the friends of Walker around the show speedily raised the amount and secured his release.

Walker has discarded his white hat. It is simply impossible for circus people to be treated with respect or any fairness in most of the south and especially in and around Tifton, Ga., where the officials seemed eager to lock up an innocent man in spite of an abundance of testimony proving that he was guiltless.

\$192 GROSS AT "BIG DOOR."

Atlanta, Oct. 27.

The policy which a few of the circuses tried out, playing benefits for lodges in the south, did not as a rule prove satisfactory to either the lodges or the shows.

The Sparks show played for the Elks at Talladega, Ala., and the lodge lost \$90. At Atlanta the Elks had been counting upon big profits. They barely escaped, without incurring a loss because of their two-day contract with the Robinson show. That a big show could play a matinee in Atlanta to the "big door" receipts of \$192, was past belief. Yet according to the report made to the Elk Lodge that very thing happened upon the second afternoon of the Robinson at Atlanta under the auspices of the Elks.

Wilmington, N. C., Oct. 27.

The Dode Flisk circus played here under the auspices of the local lodge of Elks. The fraternal order is out just \$175 as a result of the arrangement.

The circus deducted \$1,400 from the receipts of the two days' performance. The Elks received for their half of the balance, \$233. Out of this, an advertising bill of \$25 and a city license of \$350 must be paid.

FRANKLIN'S PLACE VACANT.

Denver, Oct. 27.

H. H. Tammen, proprietor of the Sells-Floto circus, is notifying friends that W. E. Franklin will not be with his show next season. He has not yet announced who will take Mr. Franklin's place.

SHORT RUN; LONG DELAY.

Birmingham, Ala., Oct. 27.

The Hagenbeck-Wallace Shows had a run of thirteen miles last week from Bessemer to Birmingham, and yet it arrived in the latter place three hours late, causing the parade to be very late and injuring the afternoon business seriously. The delay was due to a wreck, caused by an engine of the A. G. S. road running into the circus train and upsetting a horse car, turning the latter completely upside down.

The car was loaded with hippodrome stock and as the horses were all haltered and tied to the top of the car, they were in an unusual predicament when the car was upset, inasmuch as their heads were fastened to the ceiling which had become the floor, and they were compelled to lay on their backs, with all fours up in the air.

The A. B. S. road promptly took up the matter of adjustment for the damages to the horses and have already begun the rebuilding of the big stock car. In the meantime they gave the circus two stock cars to use for the balance of the season in the place of the damaged car.

POOR SEASON SOUTH.

Atlanta, Oct. 27.

Reports which come in from circuses in this section of the south continue to indicate that the present season will be the most unsatisfactory one the white toppers have experienced in years. Opposition is extremely heavy, the Hagenbeck-Wallace Show, Ringling Bros., "101 Ranch Wild West" and John Robinson, contest against each other in almost every stand. Not one of the shows have a free field, with "101 Ranch" bearing the brunt of opposition.

The unseasonably warm weather, late cotton crops and the presence of so many shows in the limited territory is hurting everybody's business. At West Point, Miss., both the Ringling and "101" shows close the season; the Baraboo Bros. Nov. 9 and the "Wild West" Nov. 19.

Several small shows mixed in with the big ones are having disastrous experiences. Campbell Bros. have been up against it in Mississippi. Wm. Weldeman's Wild West also came in for several experiences with local authorities out for the money.

Bert Cole, of the Hagenbeck-Wallace Shows lost \$920 cash recently, and was busy for a couple of days receiving messages of condolence. A few hours later the money and purse were returned to him intact.

CIRCUS

NEWS FOR BUFFALO BILL.

Chicago, Oct. 27.

Colonel William Cody will have a special interest in the report that Major C. F. Rhodes, concerned in the management of the "Young Buffalo Wild West" the past summer, intends to place upon the road next season "Young Buffalo Bill's Wild West and Congress of the World." It will be an eighteen car show, and A. W. Martin will have charge of the privileges.

When a VARIETY representative talked with Rhodes, the manager said Buffalo Bill was a nom de plume and that Colonel Cody could no more than copyright that particular title. Rhodes said that his own show title had been copyrighted and that he would not feel responsible if the public should gain the impression that Colonel Cody was concerned in the Young Buffalo Bill show. Rhodes seems to feel that he is perfectly innocent in advance of any intent to deceive anybody or to trade upon the reputation of Buffalo Bill Cody.

WIN OUT ON "CONTINUOUS."

Austin, Oct. 27.

The Barnum & Bailey Show has in one instance anyhow beaten the State authorities on the point of giving a "continuous" performance on one license. At Corsicana they were haled before Judge Blanding for exhibiting under only a \$250 state, and \$125 county license.

On the testimony of a special deputy sheriff the Court held that they gave only one show. The witness declared he was in the exhibition tent from 1:30 P. M. until the show closed at night and that during the intervening time some sort of performance was going on with the people permitted to remain throughout the entire performance.

Austin, Oct. 24.

State Revenue Agent McDonald, who has been putting up the fight for full license collections for circuses, was "touched" for his diamond stud and cash at Wichita Falls recently. Now he is insisting on the full license, and has refused to compromise with circus people on any other grounds.

LAYING OUT NEXT SEASON.

Chicago, Oct. 27.

The Hagenbeck-Wallace Show closed Monday, Oct. 24, at Trenton, Tenn., after a very satisfactory and profitable season.

The only blemish on the season's tour was a few weeks in the south which were not as profitable as was desired but which could not be classed as losing weeks.

Mr. Wallace and Mr. Cory have proceeded with the organization for next season. R. M. Harvey will again handle the advance of the show. J. P. Fagan will again be the traffic manager, Arthur Hoffman will handle the side show, in fact most of the important positions will be filled by the same staff as during the past season.

Regarding the performance the change will be more sweeping.

BILLS NEXT WEEK.

NEW YORK.

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| COLONIAL.
Russian Dancers.
"The Governor's Son."
James and Sadie Leonard.
Chip and Marble.
Elda Morris.
Hedges Bros. and Jacobson.
Tom Waters.
Malia and Bart. | GREENPOINT.
Karno's Comedians.
McConnel and Simpson.
Barnes and Crawford
Arlington Four.
La Vine - Cimaron Trio.
Bixley and Fink.
Clark and Bergman. |
| ALHAMBRA.
Kelcey and Shannon.
Sam Mann and Co.
Gene Greene.
Bellocleaire Bros.
Harry Breen.
Berri and Berry.
Treat's Seals.
(One to Fill) | HAMMERSTIN'S.
Matthewson and Meyers.
"The Code Book,"
Hammerstein's.
Mack and Walker.
Primrose Four.
5 Salvaggio.
Van Hoven.
Black Bros.
Sprague and Mc-Nesce. |
| BRONX.
Gus Edwards' "Song Revue."
White and Stuart.
"The Courtiers."
Murphy and Nichols.
Frank Fogarty.
Lily Lena.
Hymack.
Burnham and Greenwood.
Mc and Mrs. Stuart Darrow. | AMERICAN.
"Barnyard Romeo."
Marie Lo's Pictures.
Dorothy Vaughan.
Keno and Conner.
Cartmell and Har-
ria.
Sydney Grant.
Zay Holland. |
| ORPHEUM.
Frank Keenan and Co.
Mason, Keeler and Co.
Vilmos Westony.
Barry and Wolford.
Clown Zetho.
Conroy-Le Maire Co.
Dagwell Sisters.
Three Hickeys. | FULTON.
Joe Welch.
McMahon and Chap-
pelle.
"Watermelon Girls"
Edward Jose and Co.
Kennedy & Rooney.
Manhattan Four.
Potts Bros. and Co.
Clark and Verdi.
Jack Ark. |
| ORPHEUM.
"Leading Lady."
The Finneys.
Marion Murray and Co.
Alexander and Scott.
Victoria Four.
Diero.
Kennedy, DeMilt and Kennedy. | AMERICAN.
"The Star Bout."
Cliff Gordon.
Mason and Bart.
Gardner and Stod-
ard.
Jessie Broughton.
Steve Bartel.
Virginia Grant.
Radcliffe and Hall. |

NEW ORLEANS.

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| MAJESTIC.
Hite and Donlin.
La Pla.
Cresay and Dayne.
Clifford Walker.
Horton and La Tris-
ka.
Quinian and Rich-
ards.
Forbes and Bowman.
Ben Beyer and Bro.
(Three to fill.) | AMERICAN.
Pauline.
Clarice Vance.
Dunn and Glazier.
Wish Wynn.
Four Bards.
La Freya.
W. E. Whittle.
Caine and Odom.
Murphy and Francis. |
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OMAHA.

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| ORPHEUM.
Annette Kellermann.
Flanagan and Ed-
wards.
Lou Anger.
Henri French.
Devore Trio.
Borain and Borain.
Hart and Hart. | Hart's "Bathing Girls."
Lewis McCord and Co.
Hanid Alexander.
Howard and Ray.
Mignonette Kokin.
Gaietti's Monkeys. |
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ST. LOUIS.

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| PRINCESS.
"Scrooge."
Clivette.
Rufayette's Dogs.
Cissie Curlette.
Count and Countess Chilo.
Finley and Burke.
George Primrose. | AMERICAN.
Sam J. Curtis and Co.
Hall and Earl.
Bertossi and Arch-
angelli.
C. E. Colby.
George Gardner and Co.
Musical Thor.
Ingram and Lind.
Wheeler Trio. |
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WON ROUGH RIDING PRIZES.

Del Blacett and Art Acord, two of the best known wild west riders, recently won several notable prizes in "rough riding" at the contest held at Sacramento.

Blacett secured two championships against the entire field, taking the world's record by four seconds from "Buffalo" Vernon, at "bulldogging" a steer away. Blacett rode down his steer, pulled him down and threw him barehanded in sixteen seconds. He also took first award in dipping for bats.

Acord "copped" \$100 for riding "Old Steamboat," considered the craziest horse in the world. Mrs. Bertha Blacett also did some trick riding.

The Blacetts and Acord do all the riding and roping for the Bison Moving Picture Co.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance In or Around
New York

"The Code Book," Hammerstein's.
Dorothy Vaughan, American.
Keno and Conner, American.
Treat's Seals, Alhambra.
Kelcy and Shannon (New Act), Alhambra.
Elida Morris, Colonial.
Clark and Verdl, Fulton.

Small Time.

Anna Arlene, Lincoln Square.
Harry Gilbert, Lincoln Square.
Lester Marrocco, Lincoln Square.
Michael Coscira, Yorkville.

George Bloomquest Players.

"Nerve."

19 Mins.; Full Stage.
Fifth Avenue.

The title is a little misleading. Not because it is not appropriate but because Charles Leonard Fletcher played a sketch over the New York time lately under a similar title. The pieces are not alike in the slightest. A young engineer had a father who left him nothing in the world excepting an office with the rent paid a year in advance. The engineer loves a girl, but will not think of marrying until he has made a pile for himself. The young woman calls upon him early in the morning to show him an article in the paper, which states that a prominent railroad president has decided to give a young engineer a try out for a \$10,000 a year position. He decides to get the job. He calls up the president and tells him he would like to speak for a young friend of his. The president, whose offices are in the same building, makes an appointment to call. The engineer, in order to make an impression, induces his fiancée to act as stenographer, instructs the janitor to keep rushing in with telegrams when the president gets there and rigs up a telephone on his desk which he can ring at will. The president calls and is struck by the importance of the young man, makes him the offer with further inducements. It is accepted. The fun is supposed to come from the improvised activity. There are some laughs in it but for the most part it is overdone to such an extent that it becomes mere travesty and is not funny in the least. Ruby Thorpe, the fiancée, overplays the stenographer while the telephone and message "gags" are also too obvious to be laughable. The sketch opens with too much talk and doesn't start until ten minutes or more have been consumed. The finish is not strong enough to offstand those first slow moments. The engineer plays very well and with the proper vehicle could put it over but this one is not strong enough. Thomas Broom is the janitor, according to the program. He had a strangely familiar face. If he isn't a part of the house staff, he was. George Warrington has a small part as the president and doesn't do much with it. He should look to his make-up. Ruby Thorpe plays easily when natural, but is all wrong when doing the stenographer. "Nerve" will do nicely on the small big time.

Dash,

Christy Mathewson and Chief Meyers,
with May Tully.

"Curves."

34 Mins.; Full Stage.
Hammerstein's.

Mathewson's entry to vaudeville could not have been better arranged had Willie Hammerstein been allowed to fix the games and conditions himself. Adding to an already great popularity, the Giant's champion pitcher comes forth immediately, following his beating of the "Yankees" four out of the five games of the post series. As Meyers backed Matty up in all these games, he stood next to the pitcher in the public's eye. It seems a bit foolish to speak of the act when purely a drawing card of this sort is sprung, but in this case the act is worthy of mention. Bozeman Bulger, the baseball authority, is the author of it. This is not Mr. Bulger's first attempt at vaudeville writing. In the present arrangement he has shown a knowledge of the game and a keen sense of what vaudeville requires. May Tully probably staged the act, and Miss Tully did her work well. Besides producing the piece, she plays an important part in it. Her presence on the stage gives the players an air of confidence and an easy stage presence that was a big surprise. The action is outside the clubhouse, just off right field. Miss Tully becomes excited at the game and rushes to the clubhouse to tell Matty to "warm up," as Hooks Wiltse is in a tight hole. Miss Tully overlooks McGraw altogether. She just decides to put Matty in herself. The players enter from the club house wearing the at home uniforms. The uniform was the first display of good judgment, for not only would it bring more applause, but it gives the players a better chance of feeling at ease. With Matty carrying a new ball and the Chief there with his big mit, the star battery probably felt as they looked, right at home. Good judgment, the second; Miss Tully shows an inquisitiveness that gives the pitcher a chance to explain how the various curves are delivered. He also tells what there is to pitching besides simply throwing the ball. Meyers is called upon to explain the workings of the catching department. It was all interesting, and made amusing through the baseball sayings and witty dialog. Good judgment, third; the players are brought back in street attire. During the time for the change Miss Tully fills in with imitations, making them funny through confining the talk to baseball. Mrs. Leslie Carter sobbing her heart away because Doyle struck out with the bases full, and Ethel Barrymore breathing "that's all there is; there isn't any more"—after the third strike has been called, can readily be imagined laughable. Miss Tully scored solidly on her own. The sketch ends by the engagement of the two ball players to appear in vaudeville. They object at first. She explains she can teach them to act in five minutes—and mentions the salary. That does it. Teaching them to act brings out a travesty drama with Meyers as the "bad Indian," Mathewson is the cowboy, who comes to the rescue of the forlorn maiden and over comes the

Burr McIntosh and Co. (4)
"Out Yonder" (Comedy Drama).
21 Mins.; Full (Special Set).
Colonial.

"Out Yonder," written by Burr McIntosh, deals of Arizona life in a comedy way, with two love affairs running through it. The story is simple enough, and one that has been presented on the other side of the footlights times innumerable. There is nothing particularly new about the manner it is dished up by Mr. McIntosh and his associate players. The act was originally scheduled for the position closing the first part, but after Monday it was moved up to "No. 3." The story relates that two rundown society butterflies, one from New York, the other from Philadelphia, are in Arizona recuperating after a long social campaign. The Philadelphia maid has been followed by one of her admirers who finally plucks up courage enough, while several thousand miles from home, to propose and is accepted. The bud from Gotham starts a flirtation with one Jim Rathbone (Burr McIntosh), the driver of the stage coach. To cap the climax she disguises herself as an Indian squaw, when finding the affair is becoming serious, and tries to advise Jim that the beauty from the east is not for him. He discovers the fraud and tells her that he is not just a simple native of southwestern deserts, but one who has also tasted of the social sweets of the effete east, and was hailed as the season's catch by mothers with eligible daughters, while his millions lasted; that he had deserted the sham and hypocrisy of it all for a part of the world where it mattered not what you had in your pocket, but where the actual man counted, and was judged by his deeds rather than by his pocketbook. He finally shows her her photo he has clipped from an illustrated magazine of five years previous and tells how he has worshipped that simple piece of paper bearing her image. She then confesses her love for him. He pleads with her to stay in Arizona for the State's sake and help swell the census. Mr. McIntosh gave an interesting interpretation of the principal role, but the opportunities were not such to give him a full cause to display his ability. Mary Moran, who had the role of Helen Blackstone of New York, was pleasing enough in appearance, but did not raise to the heights that the role required toward the end. Vera Townsend, as the Philadelphia beauty, and James Vincent, as her admirer, did passing well. The principal comedy element was furnished by Augustus Huse as a New England professor. He extracted all that there was in his role, at the best was but a weak one. "Out Yonder" will need a lot of bolstering before it can qualify for annexation to vaudeville's limelight. At present, it seems hopeless. Fred.

"bad Indian" by hitting him in the head with a baseball. The act is a most satisfactory vehicle for showing the diamond heroes. Due credit goes to all, Matty, Chief, May Tully and Bozeman Bulger. A little cutting is all the piece needs. Dash,

John Lawson and Co. (8).
"The Open Door" (Melodramatic).
30 Mins.; Five (Parlor).
American.

John Lawson, the English musical hall actor, produced a new sketch for this side at the American Monday evening. The program called it a problem play, written by Mrs. Richard Pole. The piece is also melodramatic. It has unpleasant features, including one very nasty line of dialog. Lawson's declamatory defense of the Jew and the choking of a woman until she is apparently lifeless, were others. Besides the theme is on a hardened subject, not any too finely written nor worked out, and not any too well played by the four principals. Of the cast, F. G. Bell, as an English noble, won all honors. Neither of the other principals was convincing at any time. P. Sheldon even needed a new crop of whiskers. Mr. Lawson may accept the silent reception of the American audience Monday evening as conclusively indicative that in America the Jew does not care to be upheld or any defense of him attempted on the stage. If the Jew is a kind applause subject in England, more the pity for the ignorant Jews who applaud over there. In "The Open Door" there is a "Mother" appeal, which brought no sympathy, either. The story is of a Hebrew race track bookmaker, arrested on a charge of forgery. Confined in default of bail and awaiting trial, the scene is in his home, a nicely set parlor. His Gentle and money-loving wife repeatedly tells the audience her husband is going to receive a sentence of five years. While audibly thinking it over, the phone rings. A profligate lord recalls to her that he is about; if the husband goes away for five years, he'll look after her and the flat. She says he may call and talk the future over, they both having been fond of one another in the past. The husband unexpectedly returns, discovers that his wife has received a note from the lord; also that his wife was about to send a letter to the warden of the prison, forwarding the forged plate and clinching his conviction. He doesn't seem to care much about the plate, but her fervor for the lord angers him to the extent that the husband chokes his wife to death. When the lord calls he kills him as well in a "duel," through the selection of one loaded pistol out of two on the table, the other having been left bulletless. The husband shot the lord dead the first try on a darkened stage so he should have been with a "Wild West" show. No one cared whether the wife died or not, but it didn't seem the essence of stage refinement to strangle her before the footlights. Parts of the house liked the sketch. The melodramatics in it would perhaps reach a portion of every audience. Mr. Lawson appeared to better advantage in character work as the old man in "The Monkey's Paw." "The Open Door" may be Mr. Lawson's sketch, "Only a Jew," renamed. It plays as though written to order. "The Open Door" may slip along over here with a few corrections, merely as a "sketch." It can't do any more, and may have difficulty doing that. Sims.

Eddie Leonard, assisted by Mabel Russell.

Songs and Dances.

23 Mins.; One.

Hammerstein's.

Eddie Leonard has never been seen to better advantage than at Hammerstein's this week. The minstrel man has framed up a new offering for vaudeville, assisted by his wife, Mabel Russell. It is away from anything he has attempted before. The work of course remains along the same lines, but Eddie has struck out to bring Eddie Leonard more to the front. He is succeeding extremely well. Leaving the two-boy arrangement alone altogether, Mr. Leonard is demonstrating conclusively that "boys," as far as he was concerned, were entirely unnecessary. Eddie is showing more of his dancing than he did in any of the other acts. This is a strong point in favor of the new offering. Leonard is in a class by himself with his style of dancing. Miss Russell opens the act dressed in a gingham frock, using a brown makeup. She sings about her "Wha, Wha Coon," which brings Eddie on for the finish. Returning in a regulation Leonard get-up, Eddie puts over a good number with a neat dance for a finish. Miss Russell in a pretty frock sings a chorus girl song that scored strongly. The number is not new but very well done and makes a needed break in the "coon stuff." Leonard's last is done in dandy looking black and white evening dress. The best dance occurs here. It is a sand arrangement, and a novelty for present vaudeville. Miss Russell comes in for the finish, a sort of a rag two-step that carries the couple off splendidly. At Hammerstein's Monday the act was not allowed to finish there, although that is the logical ending, it having run seventeen minutes up to then. The audience kept clamoring. Eddie and Mabel came back and "kidded" away another six minutes. They "pulled" a few "locals" and a couple of brand new jokes with some sense to them. In his present offering assisted by Mabel Russell, Eddie Leonard has the best frame-up he has had and he will put it over wherever he shows. *Dash.*

Jack Ark.

Diabolist.

12 Mins.; Full Stage.

American.

Jack Ark is a foreigner, with just enough English to make himself believe he may speak to the audiences. His announcements are not funny, and are unnecessary. In diablo work, Ark has some good tricks, accomplished to a poor selection of music. In straight spinning, better have been seen before on this side. A large "loop" and a small seven time "loop" seemed to arouse the house the most. Ark did please. The juggling of the little spools is interesting. Closing the bill at the American was too heavy a spot for him in a show of magnitude the American bill is this week. An earlier spot in New York would help him a lot more. As a small act Ark was worth bringing over. *Sime.*

Niblo's Birds have left for the States for a trip around the Keith time.

"The Governor's Son" (Musical Farce).

35 Mins.; Four (Special Set).

Bronx.

This is the first vaudeville production of Messrs. Jack Welch and Arthur Klein, and it is well presented. At the Bronx Monday it was the hit of the good show there presented. "The Governor's Son" was at one time the vehicle that served the Four Cohans in vaudeville and later was elaborated into a musical comedy production, holding forth for a summer season on the Aerial Gardens atop the New Amsterdam theatre with the Cohan family in their original roles. Rosie Green and Fred Santley are the featured players, with William F. Ryan, Gus P. Thomas, Bessie Marlowe and John Klendon, besides a chorus of six lively "broilers" who, while they cannot sing, are well versed in the art terpsichore. There are five musical numbers in the piece exclusive of the finale. Fred Santley in his interpretation of the title role gave a very good performance. One feature of his characterization of the Governor's son that is highly commendable, is that he does not try to ape George M., perhaps because he cannot dance, but with his acting and a fair singing voice leaves only dancing to be desired. Miss Green is a dancer of accepted cleverness. Her singing is nothing to boast of and at times her reading of lines is slightly faulty, but she overcomes this with a pleasing personality and clever foot work in the role of Mrs. Dickey Dickson. There is room for improvement in the role of Governor as now played by Mr. Thomas. The roles of Mr. and Mrs. Benjamin Curtis are very well done by Mr. Ryan and Miss Marlowe, the latter giving a particularly good show. *Fred.*

Belle Baker.

Singing Comedienne.

13 Mins.; One.

Bronx.

Belle Baker appeared next to the closing position at the Bronx Tuesday evening, and passed fairly, even though her songs were not of the latest vintage. Miss Baker attempts a style in presenting her vocal offerings that was first created and found vogue when brought to the notice of the general public at the time Sophie Tucker broke into vaudeville. In the class of female "coon shouters," Miss Baker will never outrank her predecessor as long as she holds to her present method of delivery. Vaudeville will accept just so much suggestion and no more. Miss Baker slightly oversteps the line. She has four numbers. While it must be conceded she appeared at almost the tall end of a very lengthy bill, and where a good judgment would have suggested her leaving the stage after the third number, she did not score as well as she might have. The audience was divided in appreciation. This newcomer has the ability to deliver a "coon," "wop" or "Yiddish" song, but she will have to be coached as to where to begin and when to stop; also how far to go. *Fred.*

Clown Zertho's Canine Comedians.

23 Mins.; Full (Special Drop).

Colonial.

After the Monday performances this act was changed from the third position on the bill to that of closing the first part. This should be recommendation sufficient in itself for it happened at the Colonial. Zertho is presenting as clever a troupe of trained dogs as has been shown in New York for some time. There are over a score of animal actors, ranging from a small sized terrier to a full grown French poodle. All are well trained. Zertho works in clown make-up. He has evidently spent unlimited time and patience in teaching his pets, with the result that there is no need of coaxing even to have the dogs perform their tricks. A particular beauty of the act is that the dogs seem to know just what trick is to be performed next. They line up in anticipation of it. The opening of the act brings four distinct laughs with it. The first is gained by an electric alarm clock, which rings incessantly, waking up the clown who is asleep in bed. One of the dogs comes on later and pulls the bed clothes off showing a dozen of the dogs in bed with the master. The tricks while simple are prettily done. The finish with the dogs forming in line, prefaced by a number of squabbles in taking their proper places when they are all tagged with numbers, is a very good closing trick. The act is one that is worthy of a place on any bill.

Hawthorne and Burt.

"The New Recruit."

21 Mins.; One (Special Drop).

Bronx.

A decidedly funny and laughable offering that holds the house and provokes laughter from the moment the team arrive on the stage. In "The New Recruit," Hawthorne and Burt have an act that will long endure in vaudeville. When two artists can go on the stage and deliver an entertainment that lasts a third of an hour and which will keep habitual vaudeville visitors at laughing continually, they have naught to fear, as to the reception that they may receive from the coldest of audiences (with apologies to patrons of "The Corner"). For the week at the Bronx, these teammates have taken one of vaudeville's constant laugh producers (to those in the profession) into the act. The new recruit is none other than the famous or infamous "Ban" Schaeffer. He acts in the capacity of a "supe." If this gentleman will restrain his desire to smile through the performance of the two principal artists in the skit, there is no doubt but that he might qualify as a headliner of all the "dumb" actors in the business. There seems no good reason for the comedian interpolating his dance. There is no question as to his ability to present a dance of the eccentric variety to better advantage than most who attempt this form of footwork, but it is simply to say that the offering of the team is strong enough in comedy not to warrant the added bit. It is an act that will provide comedy for any program. Hawthorne and Burt have played the new act on and around recently. *Fred.*

The Wellman Airship Crew.

31 Mins.; One, Two and One.

American.

For a "freak act," the turn presented at the American this week under the title of "The Crew of the Wrecked Wellman Airship" is one of the best. Pictures of Wellman's "America" thrown upon the sheet, and described by a couple of the crew make an interesting finish. Previously Frank Sheridan neatly announced the number, dwelling upon the start and finish of the aerial boat, likening Wellman to Christopher Columbus. Mr. Wellman dropped in the theatre Monday evening. He was enthusiastically applauded and stood up in the box to acknowledge the noise. The spot light missed him by three feet. Each of the crew appearing was given an ovation. Jack Irwin, the "C. Q. D." wireless operator, got a couple of ovations. Mr. Irwin and First Engineer Louis Loud explained the slides, both speaking extremely well. Fred Aubert, the assistant engineer, was present. Louis Ginsberg, the wireless operator on the Trent, was at rehearsal, but failed to appear at the regular performance. There isn't too much red fire thrown around, and the orchestra doesn't bother the speakers. While the "America," Wellman and the attempt to reach Europe through the atmosphere can be kept before the public, this act will be interestingly accepted anywhere. In some towns it may draw business. If it does at the American, it will have been after Monday. *Sime.*

Bedini and Arthur.

Burlesque on Russian Ballet.

Colonial.

These comedians, who are always certain to develop a humorous travesty of any new headliner of sufficient importance on the bill with them, presented a burlesque of the Russian dancers, a feature of the program at the Colonial this week which was the life of the evening. For completeness in detail, two additional members were added to their turn. They portrayed, in burlesque, the efforts of the minor masters of the terpsichorean art, the two principals travesty the principal dancers. The bit selected for fun-making was the dance entitled "Salambo," which is not alone essayed by the principal dancers of the Russian aggregation at the Colonial, but is a feature of the performance presented by Pavlova and Mordkin. Instead of the regulation couch and shawl, Bedini and Arthur have chosen a bath-tub and a bath towel. The result was an uncontrollable spasm of laughter from all parts of the house. The burlesque, lasting but five minutes and given in addition to the Bedini and Arthur's regular act, was a feature that went far toward making them the distinct hit of the bill. *Fred.*

La Deodima.

Stereopticon Poses.

10 Mins.; Full Stage.

Empire, London.

La Deodima is no different from the rest in showing herself fitted into pictures thrown on a screen. The views are rather pretty and lead up to the usual red-fire finish. The act went well enough.

Cora Mickie Hoffer and Co. (8).
"The Way of the Transgressor."
 (Comedy Sketch).
 20 Mins.; Full Stage (Interior).
 Crystal Chicago.

Miss Hoffer, Wilma Frances Vincent, Frank Minor and a child are concerned in the sketch. Super-numeraries in numbers to suit the size of the stage are employed in the restaurant scene where the action takes place; the greater the crowd of diners the more animation, naturally, and interest will follow. The sketch in theme and action is a novelty. A man and wife are discovered down front, dining, the "supers" being ranged at tables up stage. At one side there is a vacant table, soon appropriated by Miss Hoffer who thereafter is in command of the proceedings. The husband (Mr. Minor), at the opposite table, begins forthwith a violent flirtation with the newcomer. The wife (Miss Vincent) comprehends the situation and during a moment when the husband is absent from the restaurant pleads with the flirtatious woman to teach her husband a lesson. This is to be done by means of the woman assuming a demeanor which the wife explains will be sure to disgust him. The wife is sent home to return with their child, under instructions to wait in an adjoining room until the woman is ready to call them in. The scene which ensues between the husband and the flirt carries along the comedy, which has been started during the original flirtation. By assuming an ill-bred manner and conversing in slang the flirt soon has the husband disgusted. To cap the climax and end the act, mother and child surprise the transgressing spouse. For the purpose of making clear the comedy vein the work of the flirting husband and the woman is exceedingly "rough," making it easy for wife to comprehend. The audience at the Crystal laughed almost immeasurably at the fun they found in the sketch and applauded for three curtains. Miss Hoffer wore a perfectly gorgeous gown, about the prettiest thing this class of audience has ever looked upon. Miss Vincent also wore handsome clothes, making a change to return with the youngster. Minor is a good comedian and all three players extracted full value from the sketch.

Walt.

Hippolita D'Hellas.
"The Silhouette Dance."
 17 Mins.; Full Stage (Special Set).
 Palace, London.

Had "The Silhouette Dance" struck London a couple of years ago, when classical dancing started, it would have caused talk. At this late date it might do so, but from the silent way the audience accepted the act Monday (Oct. 17) at the Palace, one would say it will cause no stir. The dancing is done behind a screen, with the shadow only visible. The effect is a little to that with undressing scenes in a few burlesque shows years ago. D'Hellas is a graceful person with a very good figure. The effect seems novel, but the quietness of the audience did not help it along. The management gambled this time. Even now it has a good chance of winning out if the proper booming is forthcoming.

Lee Lloyd.
Songs.
 20 Mins.; One.
 Majestic, Chicago.

This stranger made the Majestic audience sit up Monday afternoon, but he lost them in the middle of his act when Jay Roberts, who presides at the piano to accompany the singer, was given opportunity to "boost" one of his own compositions. Roberts is a good piano player, but he displayed no command of the ivories sufficient to stop a specialty which was going along better than he could develop it as a soloist. There have been better pianists than Roberts at this house; only last week an English girl made his work sound like five-finger exercises. These conditions make the piano interlude an ill-advised proceeding, particularly when Lloyd is the feature. The Pacific Coast stands sponsor for the singer and may feel proud of its product. He has an abundance of personality, an asset which sometime borders closely upon self assurance. During the act Lloyd uses the top of Roberts' grand piano as a dressing table, all of his songs being either wigged, dressed or bonneted in broad burlesque. His opener tells of the evolution of a chorus girl from a country maid to an expert. Herein different hats are used, Lloyd burlesquing in action and facial contortions. This method is employed to a greater or less degree in a "rube" song and an Italian effort. About six numbers comprised his repertoire, a new rendition of "Casey Jones" and a Scotch comic ending the act after the piano interruption. Twenty minutes is full long for a singing turn; the average bill has singing enough without one act taking up so much time. With the piano playing eliminated and his offering penciled down to the real meat, Lloyd would have an improved specialty which should be welcomed in any theatre and would be valuable in any bill anywhere it might be placed. The Majestic audience, well accustomed to "piano singers," took to Lloyd eagerly and encored him with a vigor which clearly spelled success.

Walt.

McAvoy and Brooks.
Singing and Talking.
 18 Mins.; One.
 Victoria Roof.

In their little comedy sketch, McAvoy and Brooks introduced several songs that were applauded, but the talking failed to create much merit. The lines lack funmaking quality, and the quantity is too much. The man does a "hick" character. The girl, who looks as cute as a "broiler" in a chorus, appears as a soubret. Their talk hinges on their act having been canceled somewhere along the line, the team toting their luggage on the stage. The girl casts aside a long outer wrap, appearing in a blue short-skirted dress with pink stockings. She sings a "kid" song. The man's vocal efforts were confined to "Gee, Ain't It Tough To Be Poor?" and received applause which was not started by the male employees on the roof. Ere proportional advance is made, the team will have to secure better material.

Mark.

Neil McKinley.
Character Songs.
 20 Mins.; One.
 American, Chicago.

While Neil McKinley is not new to vaudeville, this week marks his initial appearance before a metropolitan audience. In a choice spot on a good bill he took down top honors with ease. McKinley works in evening dress, depending entirely on his voice and style of delivery. While his repertoire affords him plenty chance, there is not a suggestive line heard. McKinley's specialty is "coon" songs. To obtain an idea of his ability, one has but to hear him sing "The Mendelssohn Springtime Tune," "Tetrazzine," "Lovey Joe" and "The Piano Man." Each is handled equally well. In the closing number "Some of These Days," McKinley uncovered a natural tenor voice that will eventually land him among the very best of singing singles. After one top note the audience forced him to repeat it four times. In appearance McKinley looks the ideal matinee idol. Opening the second half of the American program, he was easily the big hit Monday evening, and there is no doubt he would "clean up" in New York. The Big Town likes the McKinley brand.

Wynn.

Marie George and Co.
"The Cow Boy Girl (Comedy Dramatic)."
 30 Mins.; Full Stage (Interior).
 Coliseum, London.

Sidney Blow and Douglas Hoare, two English authors of some note, have attempted to write a playlet portraying western American life. They fall in many details for about the same reason an American would in writing a story of a cricket match. The two writers evidently believe that flashes of guns and gruff voices were only necessary. Along these lines they wrote and called their result "The Cow Boy Girl." Of course, Marie George was the central attraction. Beyond looking very pretty in her western dress, Marie secured little out of the part. The singer put over two songs in a careless manner that did not reach the audience. The plot is slow, with four different periods, where the playlet could end. After missing three of these, the authors close the piece with the girl holding a mining camp at bay with a pair of revolvers. The piece created no great enthusiasm at the big hall, nor should it, as the Coliseum demands classier entertainment.

Plaza Trio.
Comedy Singing.
 15 Mins.; One.
 Fam. Dept. U. B. O.

A comedy singing trio made up of a bell-boy, bootblack and "cissy." The bell-boy is in black-face. The bootblack is in the character of an Italian. The trio have a good selection of songs, but there is only one voice that stands out, that of the boot-black's. The other two do little excepting join on the choruses. The talk should be dropped and new material substituted. This will help the comedy greatly. The act will do on small time.

Fred.

OUT OF TOWN

George D. MacQuarrie and Co.
"Alias Trixie Kix" (Comedy).
 19 Mins.; Four.
 Chutes, San Francisco.

Jack Randolph (Mr. MacQuarrie) and Dick Morris (Gordon Davis) are room-mates at college. Jack is angry because his aunt is going to call upon him. Dick is excited as he is to play Trixie Kix, the leading female role in the college play. Aunt, Jack's sister and Dick's sweetheart arrive ahead of time while Dick is trying on his costume which necessitates his hiding behind a screen. The comedy is supplied by Jack's endeavors to conceal his presence and ultimate failure. There is plenty of good situations which develop principally upon Dick, who spoils their effect with his overdrawn efforts. Aside from Aunt Jane (Jennie Lee), who is good for a laugh with every line on liberal avoirdupois alone, Mr. MacQuarrie is worthy of better support. With attention to detail, less shouting and the curbing of Dick's amateurish efforts, the act will much improve. It proved a good laugh winner at the Chutes.

Fountain.

Emma Don.
Male Impersonator.
 10 Mins.; Two (Special Drop) (Can Work in One).
 National, San Francisco.

Another live act headed east that will bear watching. To go into a lengthy discussion of Miss Don, considering the time she was in evidence and her position, "No. 2," with the house coming in, would not be quite fair to the young woman. Putting over but two numbers served only to create a desire for more, finishing her efforts where it was expected she was just beginning, killed the value of the act which should have been placed further down. Reviewing Miss Don from a masculine point of view, it can only be said that her actions were as gracefully manly as the most exacting could expect. Miss Don has a neat way of running in light effective chatter while tripping about, giving evidence of clever clogging ability. Given a position further down and six to ten minutes more time Miss Don should easily find favor.

Stewart and Murray.
"Broadway Love."
 19 Mins.; Full Stage.
 Young's Pier, Atlantic City.

It is unusual for two girls to play a sketch. Rowena Stewart and Gladys Murray, both new to vaudeville, are doing so successfully with "Broadway Love," containing many bright lines. They handle the material with real ability and cleverness. The scene of the story, well told, is in the apartment of two "show girls." One is older in experience. When Rowena divulges she is in love, Gladys is pessimistic. She tells Rowena of how when she had to force a "Broadway" man to marry her, he promptly deserted her. The climax is reached as the girls are about to dine. The phone rings. Rowena talks with her fiancé. During the conversation Gladys discovers that he is the man who had deserted her.

HAMMERSTEIN'S.

(Estimated Cost of Show, \$3,250.)

"Baseball week" at "The Corner." Christy Mathewson and Chief Meyers are the bright particulars. From indications Monday the battery will draw some business during the week. Aside from the names, the sketch itself with May Tully doing a lot of it, will draw people, through having names of this sort that really do something worth while.

The Hammerstein audience doesn't seem to have come out of its trance as yet, for the coolness that settled over the house the past two weeks was not dispelled Monday night. Only one or two of the acts received anything like real applause. Eddie Leonard and Mabel Russell (New Acts) were one, and the feature (New Acts) was of course received with wild enthusiasm. The rest of the bill had to be contented with little; in some cases, very little.

Lieut. Eldridge opened the show. He always does at Hammerstein's when there is a big feature playing the house. He made a sinking ship of sand, also a snowbound cottage and finished up by burning San Francisco again.

Hello George Scott, with the latest Bissett, were "No. 2." Although the house was pretty light, George wouldn't stand for not being a hit. He just stuck around and danced to them, until he got an audience, who declared him there. "Scotty" has told a lot of people he had some act, but he couldn't make them believe it. After seeing him perform with his new partner, he will not have to argue further. George has worked out a two-man dancing team away from all the rest, and like Al Reeves, give Scotty credit, boys. He has a mighty good dancing turn.

Dolly Connolly with a trunk full of handsome costumes and a collection of songs that need a little changing about ran through very well. Percy Wenrich presides at the piano to help things along. Dolly is in need of one good comedy number to break up the straightness of the offering. She is a comely girl with a good voice for the kind of work attempted, and handles herself in a likeable manner on the stage.

Henry Clive is having his first chance at Hammerstein's this week. Henry made them laugh, which is saying a great deal, for that Hammerstein bunch have lately acted as though the laughs were on strike. Clive is a clean, clever performer, who sends his bunch of junk over in capital style. His appearance in dress clothes and the natty appearance of Mal Sturgis gives the act a classy look.

William Macart and Ethelynn Bradford closed the first half. Although receiving laughs through the running they did not get their usual applause at the finish. Miss Bradford is a striking foil for Macart's "souse." Her bulky appearance makes the "souse" the more laughable.

Oscar Loraine opened after intermission and passed very nicely in the not over easy position. "The great Russell, Eddie Leonard; May Tully, Matty and Chief, and Percy Wenrich, Dolly Connolly.

Dash.

AMERICAN.

(Estimated Cost of Show \$4,400.)

The program at the American Monday night had undergone a revolution in arrangement from the afternoon's performance. Two acts billed did not appear. Irwin and Herzog were reported as having declined to open the program in the evening. Conway and Leland, down to close the bill, did not appear and Jack Ark (New Acts) had that position. With the two turns out, the performance was a late one.

During the evening four big hits developed in this order of appearance, Grace Hazard, Wellman Alrshap Crew, Kennedy and Rooney and Julian Eltinge. For pure meritorious applause and through presenting the same specialty the American is so familiar with ("Five Feet of Comic Opera") Miss Hazard is entitled to unlimited credit, for her success was equal to any, though of course the plaudits were not as noisily given as for the Wellman Crew, the "freak feature," closing the first half (New Acts). Miss Hazard wore all new garments and made her act as prettily dainty as she always has.

Opening the second half Kennedy and Rooney had the house continually in laughter. Though the regulars would say the act is too long, that could not have been the verdict of the regular audience. For laughter no one touched this act on the bill. It nearly had a clean field for comedy.

Mr. Eltinge with a severe hoarseness troubling him gave his four unimpeachable numbers, opening with "The Bride" and closing with "Spanish Rag." In the latter Eltinge wore a handsome new dress. This is his last week in vaudeville prior to starring.

An English girl who contorts opens the show. She is rather good looking, and her contortions are gracefully accomplished, though La Belle Nello is a light number for a big bill. She passes more on appearance than work, wearing an extremely pretty bathing costume, and smiling throughout her act.

As regards George Newburn, the Yum Kippur actor, who jumped from the Williams to the Morris circuit through being superstitious about working on the Hebrew holiday, William Morris can secure another United act from this imitator, if he is handled right. Newburn has taken the best bit from Harry Lauder and George Lashwood for "Imitations." Newburn secures voices very well. In taking Lauder Newburn does not wear kilts, so that flops, though the crook cane helps some.

The scheme with him for Morris should be to set the stage for Harry Tate's "Motoring" and have Newburn give that alone. He does most of it now seated on a chair. Of course if Mr. Tate is willing, Mr. Newburn is lucky.

Sime.

"masters" have been cut down to three, to make way for the now more popular "ragtime." Loraine is getting many laughs out of it besides the applause which always follows.

Baseball Note—This is the week of "assists" at Hammerstein's: Mal Sturgis assists Henry Clive; Mabel

COLONIAL.

(Estimated Cost of Show \$5,400.)

The bill at the Colonial this week has no particularly distinctive feature standing out. To be sure the Russian Dancers are there (held over), but they are not the tremendous hit expected.

Tuesday evening business was only fair. The house however was skillfully dressed. The first part of the show was entirely switched about after the Monday performances, the star position on the bill going to a trained dog act.

The first two acts on the program ran in the order given with Mr. and Mrs. Stuart Darrow opening the show. They presented sand and shadow pictures. Their act is entertaining but in the early position with an audience that did not seem to warm up at all they only managed to pass fairly. Brown and Ayer, a two-man singing and piano act that, while still on the order of the usual run of ratskeller turns, is a little different, pleased quite well through the medium of the closing number, "King Chanticleer," a rattling good song for them.

Burr McIntosh and Co. (New Acts) were switched from closing the first part to "No. 3."

Lola Merrill and Frank Otto presented "After the Shower." It is a sparkling little skit and received as much applause as any of those on the program. Otto has a new number, called "Glory Hallelujah" which he put over nicely. Following them, closing the first part came Clown Zetho's Canine Comedians (New Acts).

The Russian Dancers were placed opening the second part, a rather peculiar position for an act of its cost and magnitude. Beside the opening ballet "Gisella," there are four dances programed. To this two others were added. "Salambo" closed the act last week. Now that dance has been moved next to closing, and a lively peasant number is given for the finish. The act was far from being a "riot."

Stuart Barnes, next to closing, after the Russians, fared better than any appearing before him and was a decided hit.

Bedini and Arthur in addition to their usual routine of juggling and comedy presented a burlesque on the Russian ballet (New Acts). They closed the show and were even contenders for the applause hit of the evening.

Fred.

UNION SQUARE.

When it comes to popularity, the Union Square seems to have no trouble in holding a place in the front ranks of New York's many "pop" houses.

For several months Dr. Aaron Burr has been lecturing on Old Japan, changing his line of talk twice a week. His pictures of the Japanese "brownies" are clear, finely colored and fresh from the stereopticon workshop. The doctor's talk the first half of this week on the silk culture of Japan.

The vaudeville bill the first half gave fair satisfaction, novelty being offered by Aletheia and Aleko, mind readers (New Acts). The big act was furnished by the Reckless Reclaws, (New Acts). Other turns were presented by Farley and Prescott (New Acts), and the "A-Ba-Be's Post Card Album," well liked.

Mark.

THE BRONX.

(Estimated Cost of Show, \$3,550.)

An evenly balanced show, although a little long, was the verdict at the Bronx, Monday night, the show running until after 11.30. Four acts on the bill went over the twenty-five minute mark, but still it was an enjoyable entertainment.

The first half was well started by Lawson and Namon in their combination comedy cycling and ball punching turn, followed by Fiddler and Shelton in songs and chatter. This colored team has several new numbers of the popular variety. "Dreaming," was particularly well worked up. The house was comfortably seated after the first half of their act and their efforts were well received.

In third position were those heavy-weight aspirants, Catharine Hayes and Sabel Johnson, who seem to glory in the amount of avoirdupois that they carry. Their "Dream of Baby Days" was a laughing hit from start to finish. They were followed by Hawthorne and Burt (New Acts).

Closing the first part was "The Governor's Son" (New Acts), which was the vaudeville vehicle at one time of the Four Cohans.

Edwards, Van and Tierney made their first appearance at the Bronx house. They shared the honors of the headline hit even though they were on opening the second half, a position which at the best is a bad one.

Another act that made its first appearance over the Harlem River side was Karno's "Wow-Wows" replete with laughter provoking situations. Charles Chaplin, the star of the aggregation, received a wave of applause almost continually after he got started.

Belle Baker (New Acts) was down next to the closing position. The Pandurs, Bobby and his brother, closed the show. Even at this late hour they managed to keep the audience well settled, and that is performing quite a feat in the section of the town where the streets are usually deserted at that time.

Fred.

LINCOLN SQUARE.

Some class to the bill at the Lincoln Square the first half of the week. The show was one of the most enjoyable there in weeks. The regulars got more than their money's worth.

The Robinson Trio, colored, started with singing and dancing, the change to the jungle costume by the comedian causing laughter.

Young Brothers and Veronica, with their neat dancing turn, show improvement. Any kind of an eccentric costume would help the boys' "loose dance" routine. The trio made a pleasing impression. Guy Bartlett and Co. with song patter, comedy and "walking giant," chalked up a hit. Bartlett's parodies rung up several encores. The act is presented in black-face.

Blake's Circus topped off nicely. It remained for "Maud," the trick mule, to keep the house in an uproar. The mule came within an ace of going into the orchestra pit several times and had the musicians on the jump. The illustrated song and pictures were also enjoyed. The Four Musical Misses and Zanora and Libbey (New Acts).

Mark.

QUEEN OF BOHEMIA.

What liveliness there is in "The Queen of Bohemia" arrives during the last half hour of the performance. It isn't every audience which would wait that long. Some might not even linger through the first act of the two-section play written around the title.

When bed time approaches, things pick up. Charles A. Mason starts the more rapid pace with a "Sangerbund" number, adding to it for encores "Nobody" and "Kelly," in German. The Columbia Tuesday evening must have held many Germans. They laughed at and applauded this loudly. Earlier in the evening they had also laughed right out when one of the comedians said the busiest man in the world was a one-arm paper hanger with the hives. So you couldn't really tell whether the laughter had ever attended a variety show before.

Even though Wilbur Crane did drag in a couple of recitations by the heels, following a "Moonlight" song, for which no legitimate reason was offered, the finish of the second act came up strongly. Geo. F. Hayes as a "rube" constable provoked much merriment. He had the best and about the only bright line of all the mass of dialog; also a song called "So Was Mine" with spicy lyrics, and played his character to secure the most from it, not previously having been important, nor in the former role.

Near the finale Jean Salisbury lead a bathing number, "I Wish I Could Swim," dressed in a pretty knee length bathing suit. When a curtain was parted, a "surf scene" was disclosed, the girls popping their heads through an ordinary white sheet, moving it for the waves while the picture machine supplied the rest of the effect which Frank D. Thomas patented. Had not a botch occurred first in lowering the sheet, this number would have been quite the most effective of any. It didn't have to be very good to carry off the palm, for there are not any really well staged numbers in the show, nor did any earn an honest encore, though encores were easily taken.

The present is the first season for Miss Salisbury in burlesque. She is the principal woman, wearing about four expensive gowns. Each time there was a picture hat which matched the costume. With a soprano voice of ordinary quality, perhaps injured Tuesday evening by a reported cold, Miss Salisbury goes down in burlesque history as a good looker and dresser.

The first act knocks the action helter skelter. No one knows whether the intention of the author (if there were one or more) was to make a burlesque production, drama or to follow the Geo. Cohan scheme of a comedy drama. Whatever the author attempted, it is a failure. For the first seventy-five minutes, the show drags horribly, so much so that only the superb (for burlesque) setting and prettily costumed chorus women saved the day. Without the "production" end of the performance "The Queen of Bohemia" would have to be entirely revised. In that case the revision would extend to the principals.

Eighteen chorus women are in the ranks. Of these a pretense of eight or ten for the "pony" division is made.

It is merely a pretense. There are not over three "ponies" in the company.

Sally Brown is listed as a principal, with nothing to do. She had a song programed toward the ending of the show, but did not sing it. Sally is a lively little girl, dresses in pink, and might be given a chance, for whenever she was in evidence, Miss Brown displayed a latent desire to dance. If anyone else in the troupe can dance, they did not come forward.

Perhaps that is why the numbers lack action. Something is the reason. Either the girls can not dance, or have not been taught what to do. In the one number of the performance which should have been a great big hit, "Songs of Other Days" (idea taken from "The Summer Widowers") with "watermelon girls" to back up "Fosie Posey" and others, the number flopped. It was the hit of the Broadway theatre production the past summer.

On the program Jack Mason is given the credit for staging the songs. His record with "Girles" and his own show ("Rentz-Santley") is belied by the work performed in this piece. Perhaps Mr. Mason had not the material to bring out. That is a most likely cause. Some of the choristers are heavily laden in avoirdupois in the nether limbs.

Another part of the first act which received little was a specialty by "The Echo Four" in a "rathskeller" number. The young men wear college caps, each having a brown shaded sack suit on, and all wearing the same style of tie. The dressing was monotonous, and the singing little better. A couple of the boys essayed a two-act in dancing, and fared no better. They pulled an encore out at the finish.

Of the character playing Mr. Mason passed fairly well as a "Dutchman" deriving quite some amusement from his vast beer drinking episode at the opening of the second act while delivering an election speech, a la Frank Finney. Jack McCabe is the Irishman, who was a poor second to Mason. Crane Wilbur posed as a "dope fiend," leaving the impression that at straight acting in a legitimate way Mr. Wilbur might become well known. His conception of a "dope fiend" will never attract comment. The program also says that he wrote the book and lyrics of the piece. If he did not, Mr. Wilbur for his own sake should have his name removed from the "book" end. That contains some of the oldest talk, "gags" and puns in the show business. They are what made the first act so tiresome, with all talk and no action. "Imaginary" things formed the most of Wilbur's own "business."

Roscoe Fox sang a couple of songs, playing the light juvenile without having had especial attention given to the role. Frank Corbett also had a selection at the opening, which he handled well as he did the encore, but that does not excuse the condition of his shoes or the trousers, worn by him as a waiter. Also did all or nearly all the men wear their hats while speaking to the women in the cafe scene.

Of the other principal women, Kitty

THE ROLLIKERS.

"The Rollickers" is the show Jack Johnson has been with most of the present season as strengthener. After watching what the troupe is handing out, one wonders not that Johnson was carried.

The Monday night audience at the Casino, Brooklyn, must be the jury for the week, for Tuesday evening there weren't enough people on the ground floor to make two baseball teams. During the entire performance, aside from a couple of good moments in the olio, there is nothing that affords even ordinary entertainment.

The pieces are two of the old school without a funny situation, a laughable bit of business or a good number.

The fault does not lie with the principals, for there are enough carried with the show to give a good entertainment, although a lively soubret would be needed if a proper vehicle were supplied.

The opening piece is in a tank station where a one night opera troupe is to play. The set, exterior, shows something supposed to be the Opry house on one side. Otherwise it is a wood set and not an over elaborate one either.

The burlesque is laid in an interior, a four-wall affair. The whole outfit including the wardrobe of the chorus girls wouldn't make a good sized load for an ordinary express wagon. The costumes of the chorus girls must be the left overs from eight or ten burlesque troupes that the management has had laying about for some years back.

Of the fifteen girls, two wore silk stockings. These might better have been cotton for they only accentuated the cottoniness of the others. During the seven or eight numbers only one out of the crowd placed any life in her work. The staging has been duly overlooked. One step is all the girls attempted and they fell down on that. The girls may be excused a little, for there is no incentive for them to work. They must know how they look in the costumes and are probably anxious to have them off. In a cowboy number the girls wear the regulation short brown skirts and blue waists with which pink shoes and stockings are supplied. It's awful.

"Italian Love," "Under the Yum Yum Tree," and "I'm Going Home" Ross came to notice the more through two numbers at the opening. Miss Ross sang them in a deep contralto, which she seemed to force until the enunciation was smothered.

Paul Rubens (from Troy, N. Y.) composed the music. There are plenty of songs but not one that lingers. The show has not a catchy melody, excepting an interpolation, "That Beautiful Rag."

A few more musical interpolations, rearranged staging for the surrounding of them, and more real "ponies" who can dance instead of "show girls" who can't, and Max Spiegl will have a better show. Mr. Spiegl seems to have bent all his energies upon the "production." If he had given an equal quantity of time to the remainder, the performance would have been more evenly balanced.

Time.

each received encores as did one song sung by the soubret.

Jessie Bell is in the show with a good soprano voice equal to any heard in burlesque. She is just walking through a part without a number to lead. Miss Bell on her voice alone could send a good song over and the management wouldn't have to buy any new costumes either. Cole and Warner also displayed good singing voices not used after the opening of the first part. A dancer is needed with the troupe. There is no dancing, not even any from the chorus.

Clem Bevins is the star of the production, Alice Maude Poole getting the same size type on the program. Bevins is the only comedian. In the first part he plays entirely alone. Although a good "rube," playing the character through both pieces (and also in a sketch in the olio) there is too much of him. In the pieces Bevins plays a young farmer, and in the olio a "rube" constable. As the constable he is much the better. Bevins is a good comedian but like many other burlesque stars not strong enough to carry an entire show.

Miss Poole is a sort of a prima donna, wearing tights through both pieces. She looks bully in tightlets, but should not wear them all the time. In the burlesque she plays a woman looking for a husband, wearing tights while on the quest. It isn't even travesty. A nice personality and an easy stage presence with a voice that answers the purpose makes Alice Maude well liked. She should be careful of her makeup and also of her voice.

Jas. E. Nichols is the manager of the troupe in the first part getting nothing out of the character. In the burlesque he also has a character role that brings nothing. Nichols is at his best in Bevins' sketch, where he plays a "straight" and does it nicely.

Chas. Cole and Harry Warner work in black face in the opener and should be allowed more to do. They show possibilities. In the afterpiece Cole plays with Bevins, as a "Dutchman" doing very nicely with the scant material at hand. Warner plays a policeman with no opportunities. In the olio the pair offer a "Dutch" song and parody specialty that is not good. The talk is pointless and the parodies old. One is Nat Wills.

Leo Nadel is general handy man. He manages to squeeze to the front leading a couple of numbers which his good singing voice carries over. Nadel has appearance and should make a good "straight." Bevins needs one to work with in the pieces.

Miss Belle also suffers through lack of opportunity. Miss Bell looks well and wears a couple of pretty gowns. In the olio with Nadel she does a very neat singing turn that won hearty applause. Miss Bell scored solidly with a pretty solo.

Daisy D'Cuesta is the soubret. Daisy leads three or four numbers without effect. She looks cute but doesn't land anywhere. The olio besides the acts mentioned held Will Rogers as an extra feature.

"The Rollickers" needs much fixing. The company need not be changed but for an added soubret.

Dash.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

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MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit, Rehearsal, Monday, 8).—The advancing season is marking the delivery of a series of real vaudeville bills to these audiences, the departure from fancy "features" (who don't "make good") having been most marked of late. This week's show might give the dissectionists grounds to pick out certain confessions, but regardless of the nature of the acts, the show worked out ideally Monday afternoon. The presence of three Russian dancers (Vallene, Lapokawa and Lydia Lapokawa) was timely, for this week Chicago is having a Russian dancing contest of quite some proportions. Although the audience gave enthusiastic approval of the Frohman-Dillingham Troupe, fair judgment recalled the beautiful act Mlle. Bianca presented on the same stage during the summer. The comparison gave the Russian danseuse nothing on points of poise, grace, experience or appearance; only the fanfare of present conditions holds the act anywhere in class with Bianca. The bit of the bill easily fell to Mr. and Mrs. Jack McGreevy, who appeared next to closing and cleaned up. Earlier there had been "rube stuff" in Crapsy and Dayne's sketch, and in Lloyd's turn (new act). But that didn't bother the Mc's a little bit. It looks as though the Melville and Higgins act will eventually be shot to pieces; within a twelvemonth Miss Melville seems fatter by a quarter of a pound. For Monday afternoon, at least, their physical comedy perfections tipped the laughing scales just right; the audience lingered on every quip and laughed in billows and breakers. The quaint couple were one long, laughing hit. Proviol had finished his specialty by 2.15. His imitations, projected under the difficulties of smoking a cigar and stuffing a handkerchief into his mouth, were cleverly achieved. The Jenetts, acrobats, opened, preceding Proviol. Third on the bill, the Reed Bros., playing an early repeat, scored their customary hit with these audiences, displaying clever comedy athletics to appreciation. Marie Fenton made mighty good, despite her song selection. The girl has personality, that's sure. She goes in for good clothes, too, and earned hearty approval with three songs so "popular" they were largely far from new. Charles B. Lawlor won his way personally, and his daughters, Mabel and Alice, scored, their popular impression being good. The act is nicely framed up, but in some of the songs not enough care is taken of enunciation. Ernest Pantzer and Co. closed the show. The act lost the early getaway crowd through a rather slow beginning, but proved a decidedly effective offering for those who remained. The midweek "rube" was a real treat. There were many showy and skillful feats of acrobatics and balancing to build up the act.

WALT.

AMERICAN (William Morris, mgr.; agent, direct).—This week's show at the American is a marked improvement over last week's. While not what might be called a real hit show, it is well worth the admission. Of the four singles on the bill, three were handed surprises Monday night. Cissie Curlette is paying her second visit to Chicago, and decided to try some new songs. Miss Curlette tried and failed. The return to Chicago will probably be marked by a blank. The act is her diary. Johnson Clark, a ventriloquist with an English accent and a corking good line of talk, made his first bow to a Chicago crowd and took down second honors of the bill. Coming after the headline act, Clark had everything against him at first, but once started, the laughs were plentiful. The big Morris production, "Dances Classiques Russes," did not make much of an impression until after the fourth number. Then the Baraban Troupe happened, and the house came to life. The finish by Galemberti and Molasso was practically responsible for the applause received. Monroe and Clarke, two black-face comedians, were second on the bill. They were outclassed on the American bill. Wilfred Clarke and Co. presented "What Occurred on the Beach." The new sketch contains an abundance of good material and a plot somewhat different from the old. It can be easily distinguished as Wilfred Clarke's work. Grace Melnick is the only one remaining from the old cast. She seems to improve with every performance. "What Occurred on the Beach" easily found favor. Gallardo opened the show with clay modeling. Gallardo made a good opener on any bill. Lafayette's Dogs held down the closing position satisfactorily. Neil McKinley (New Acts).

WYNN.

TREVITT (S. W. Quinn, mgr.; agent, W. V. A.).—With the Chapman Alexander Evangelist meetings holding forth at "White City," only a few blocks distant, business is naturally at low tide at the Trevitt this week, where an exceptionally entertaining bill is on the boards. Despite that only three of the fair sex adorn the program, there is plenty variety in sight, and strange as it may seem, Henrietta Byron, who holds a conspicuous position in the second part, carried off the evening's honors with a singing specialty that will come pretty close to the best in vaudeville. Her second song, in which she de-

scribes a horse race, contains a great set of lyrics, and is delivered just right. Miss Byron, fitted in perfectly, and could hardly have found a better opportunity to display her ability. The Advance Musical Four play instruments and sing, and they also made a clean-up. The past season has ushered in great many musical trios and quartets into vaudeville, but only a few of this class. These boys should find plenty work. Frevoli has a novelty in the shadowgraphing line. He works in front of the sheet, with big results from his finger work. Frevoli brings out expressions in his fingers which puts him in a class by himself. The Alvin Brothers opened the show with a comedy ring act that easily passed muster, giving the performance a dandy start. Watson, Hutchins and Edwards have a first-class comedy sketch. The comedian has a "Dutch" character of his own the pleases as much, because it is different from the old-time language murderer. Mankin, the Frog Man, and Sam Hood both scored strongly, the latter with a routine both good and original. His parodies could be improved, however, and, if possible, he should pick a few with catch lines of the style used in his talk, which would double the value of his act. Howard's Ponies closed one of the best bills at the Trevitt in a long time.

WYNN.

STAR (T. J. Carmody, mgr.; agent, W. V. A.).—It's a good many moons since West-side have witnessed such a poor bill at the Star carries this week. The few loyal patrons who attended Tuesday's matinee might well call the show monotonous. Opening with the Belmonts, an exceptionally strong ring offering, the show slowed up pitifully until the finish, when Ward and Curran injected what little comedy the program boasted of. By the time this team appeared the small audience had lost its taste for comedy and wanted the fresh air. A reel of pictures followed the opener, and was cut short to make way for James R. Waite and Co., who presented an eighteen-minute sketch, revised last week. The sketch, which had a good deal of Wakefield, who failed to appear, owing to illness. Had the boys been given a better spot they might have accomplished better results. At that they proved to be one of the few entertaining numbers, and left a good impression. Boutin and Tillson have a musical comedy novelty that is a regular bill. Originality is always a valuable asset, and this team has plenty of it. Malcolm, Boyd and Co. presented a sketch called "Privileged Characters." Turkey Boyd in black-face is the one bright character in the piece. While his work was excellent, he handicapped by the vehicle, unworthy of his efforts. Paul Florus scored safely with his xylophone, while Ward and Curran closed the show.

WYNN.

KEDZIE (William Malcolm, mgr.; agent, W. V. A.).—The bill for the last half of last week was not quite up to the standard the Kedzie has been able to boast since its opening last season. The show was built up with a bar offering, finishing with a burlesque wrestling bit, very similar to the one brought to Chicago last season by the Miller Bros. Marzello and Wolfe have a first-class act, and unless the finish is original with them they should change it. Guise, a female impersonator, held down second position and scored a big hit. He makes a splendid appearance in skirts, and could he control his high falsetto, at present too pronounced, he should jump to the front in large strides. Guise has what might be called a Tanguay reputation. "Nothing Bothers Me" and "Per-sonality" sound like Tanguay songs, most of the lines remaining unchanged. Upon disclosing his sex, Guise was repeatedly called out, proving half the audience were deceived. Jack Hawkins and Co. followed with a comedy sketch that has greatly improved since last reviewed. Real laughing material has replaced the dead lines, and the playlet kept the house in good humor from beginning to end. Joe Whitehead and Flo Grierson were easily the legitimate hit of the bill. Whitehead had them going from the start with his original style, and kept them laughing throughout. Howard's Ponies closed the show.

WYNN.

SITTNER'S (Paul Sittner, mgr.; agent, S-C).—Remarkable business has marked Adelaide Kelm week thus far; capacity business reported Monday. On the first show Tuesday evening a heavy turn away at second performance and a nearly capacity attendance witnessed splendid entertainment. Sherman and DeForest closed the show with a riot of laughter; money and Norman preceded them, with a splendid comedy song and talk, finishing with the best legman dancing ever witnessed in these precincts; The Kelm sketch was a laughing hit. Col. Ned Seymour mastered the clarinet; LeClair and Garrett opened; Stanley Sextet (new acts).

WALT.

CENTURY (L. A. Calvin, mgr.; agent, Earl J. Cox).—For the latter half of last week Manager Calvin selected the best show in many moons, considering the bills of past weeks. Last Thursday evening proceedings started off at 7.45 with Claire Wolffe's baritone singing. Her opening song spoiled her part, and she was unable to gather herself for the finish. Some lively song for a starter

would help her considerably. Laredo and Blake did some wonderful work in the contortion line, and they were the early hit of the bill. James A. Dunn scored with songs and imitations, although he was suffering from a bad cold. Beth Dunmore put over some difficult combinations with different instruments that won considerable applause. Josephine Gasman and her "picks" cleaned up the show. Miss Gasman had her audience fooled by her make-up, and her white skin netted her a big hand when she displayed it. She is a dandy looker, and made herself right at home with the crowd.

H. R.

FOLLY (John Fennese, mgr.).—Regardless of the excitement attendant upon the ball game Sunday afternoon the "Cozy Corner" Co. attracted a fine house for the matinee. Those who attended will not rate the show among the season's best, but by comparison with all two which have thus far been seen it will not take rank as the poorest. The principal shortcoming seems to be lack of material for the comedians to work with. "Room No. 6" is the opener, and "The Broken Brokers" at Atlantic City is the title of the burlesque. Billy Watson shares with Richy W. Craig the authorship of the first half, while Craig alone has credit on the program for having written the closer. Neither man seems to have more than half tried; surely each could do better if they had been so disposed. The ceaseless effort and energy which Craig, Billy Spencer and Dan Manner contribute makes the boot fairer along in entertainment value than it would seem to be worth. All three men are at it all the time, dodging in and out, bumping, jumping and fighting for laughs incessantly. The effort is more conspicuous in the first part than after a piece, for the opener is longer drawn out. The comedians show a certain extreme carelessness in spending money, only one outfit for the chorus matching up to the standard earlier visitors to the Folly stage have established. The specific flash of color and beauty doesn't come until right at the close, when Olga Orloff and the choristers are seen in the wheel and arrow of a march, handsomely costumed. The shifts of clothing for the rest of the performance are not conspicuously attractive, although there are a couple of changes which show color and some little attempt at class. Anna Yale, Miss Orloff, Margaret Newell, Miss Sheridan and Belle Hunter are employed as principal women. Miss Yale and Miss Orloff going into tights during the proceedings. Miss Hunter deserves credit for being the most enterprising woman in the outfit, considering the matter of wardrobe. She goes in for frequent and attractive changes. Miss Yale and Miss Orloff contenting themselves with showing only a couple of gowns, each calling, however, for particular mention. Miss Newell takes matters easy as the soubrette, the work of the comedians in her numbers returning what encores fell to her lot. Craig and Spencer carried their Dutch and Irish characters through to the very end, a point of excellence they always working valiantly for every point scored and earning every laugh through commendable methods. In staging the numbers Vic Hyde has developed no remarkable results, whether the fault be the girls or his own. The show is conspicuously in danger of some of the worst steps the chorus develop in one or two numbers. The vocal department is also weak, neither chorus nor women principals displaying any voice above the average. In the old McRea and Levering offer a bicycle specialty, by far the best individual feature of the show. The wheel and arrow merit some of the best comedy novelties are out of the ordinary. A flying machine encore for the comedian was especially applauded. Anna Yale and Olga Orloff, arrayed in stunning gowns, lead the specialty inning with three songs, which score well, despite that each number has been frequently heard. The first song, "Richy W. Craig gave his usual 'Dutch' talk with gramophone finish, winning laughs aplenty for some of his newer material. The comedy sketch presented by Jesse Mardo and Belle Hunter kicked up the comedy hit of the show the "impudent" in Mardo's speech being a source of much amusement. While a performance entire gave satisfaction it cannot be recorded that in any particular it equalled the standard of excellence many of its predecessors have shown at this house this season.

WALT.

STAR AND GARTER (Wm. Morris, mgr.).—Since "The Dainty Duchess" was seen and reviewed at another house when the season was starting, some changes have been made by adding a little more life to the comedy in spots and also in people. May Walsh has been replaced by a new girl, who in no manner equals her predecessor either in ability, appearance or class. She is particularly at a disadvantage in singing voice and stage presence. Sam Morris has worked into a better method of handling the comedy lead during the eight weeks which have elapsed since he was in town before, but the house is still short in humor or comedy conception in the female impersonation which carries him through first part and burlesque. The Watson Sisters are easily the class of the outfit, their dressing equalling the finest here this season, and surpassing in elegance and style a majority of the gowns which have been seen previously. For the Star and Garter engagement the Farrell-Taylor Trio have been especially engaged. They "cleaned up" the show Sunday night, scoring the biggest sort of a hit in their last inning of music and song with whirlwind comedy to boost the laughs.

WALT.

Walter S. Butterfield, the "Man from Michigan," made his entry as a Chicago showman last Monday night with the opening of the Plaza. Of course, he is not the whole thing at that house, as there are enough others concerned in the project to cut the winnings or losses to about 50 per cent, whatever way the decision falls. But Butterfield has been and will be the active director, chosen as such by the spendthrifts around the "Eleventh Floor," who have clubbed in to bank-roll the new house. Thus it happened that when the beautifully engraved invitations for the open-

ing performance were sent out there was a notation at the lower left-hand corner which carried a whole lot of mystery for some, but read perfectly clear to others. "R. S. V. P.," said the invitation. Its meaning to those familiar with the Butterfieldian way of doing things was to this effect: "Write and tell us if we shall hold seats for you, and how many." The few who were "in the know," however, interpreted the hieroglyphics quite differently; for had they not disdained the usual big Sunday dinner, the usual breakfast of bacon and eggs, and complementarily walked away from the lunch spread at the Majestic bar all day Monday? Even so, for they had been told to save their appetites for a "Dutch Lunch," which would be spread in the boiler room of the theatre after the show. And the boiler room is an "added attraction" under the new management; for when the house opened at the Comedy the absence of any sort of a heating plant was one of the innovations which helped make it a flier. There was a fine gathering of appetites for the opening of the new Plaza. Pat Casey, always a light eater, had fasted until there were three vertical wrinkles in his cap, was walloped, McNulty, who came along with Pat for a square meal away from Casey's "bread line," showed evidence of bodily shrinkage, and a certain 225-pound newspaper man was so run down he couldn't climb into a street car, and was compelled to take the three-mile jaunt in a split-second taxi. "Tink" the Harry Robinson and other well-known weights from "The Eleventh" were all lined up with sunken cheeks and gnawing appetites, and just to make matters airtight, half the association stenographers occupied the two front rows, sitting out both shows in anticipation of the grand rush for the boiler room. When the picture reel was run over and over again suspicion began to stir the breasts of the hungry, and when scouts were sent out to find "Author" Butterfield, it was discovered that he had made good his getaway, taking with him "Tink" Humphries, and leaving the expectant banqueters actually and absolutely flat. Inspection of the "boiler room" disclosed the fact that a "hot-air" system had to be employed in driving the chill from Northsiders this winter, just as it had been operated in the "Dutch Lunch" fiasco. As an actual fact, the nearest anybody around the Plaza came to the "Dutch Lunch" thing was when Fred Hartmann sent out for a ham sandwich between remarks, at that time, that he hadn't eaten a thing since he was told, some weeks ago, that he had been selected (owing to his ability to talk every language in vogue on North Avenue) as the one who should bring the house into a money-making condition.

O'Neill and O'Neill, and Irwin and Conley have dissolved partnerships. Blanche O'Neill has joined her husband, Townsend Irwin, the formation of this partnership being the reason for the double break. Emma O'Neill and Horace Conley will do single turns.

New attractions this week within "The Loop" are: Chauncey Olcott, at McVicker's, in "Barry of Ballymore"; Hilda Spang, at Chicago Opera House, in "The Penalty"; Henry E. Dixey, at the Cort, in "The Naked Truth"; Richard J. Jose, at the Globe, in "Silver Threads."

Next Thursday the Chicago Opera Co. will inaugurate its season at the Auditorium.

Bernhardt starts a two-weeks' engagement at the Studebaker, Monday, Elsie Janis concluding with "The Slim Princess," a successful run, 29.

You can't catch Fra Elbertus Hubbard with anything but "the naked truth." Last Saturday, when he entered for his "turn," he was asked to announce the result of the Cuba only victory; he got twisted, and said it was 3 to 3. Stage Manager Abe Jacobs shouted the correction from the switchboard bridge, and the Fra said: "Well, 3 to 3 was the score when I came on."

One of the local evening papers, which has been making a specialty of securing advertising from the 10-20 vaudeville theatres hereabouts, turned up short of the ads. for Jones, Lenick & Schaefer's houses, booked by Frank Q. Doyle, last Saturday. It is understood that when J. L. & S. prepared a headline which had previously appeared at the local Morris house (and there have been several of the kind lately) they wanted to insert in their advertising "Direct from the American Music Hall." The story goes that the Morris representatives here objected to it, and were potent enough to make the objection stick; and J. L. & S. would not advertise unless they could have it their own way, so long as they were paying for the space.

Checkers Von Hampton has given vaudeville the slip to join Ted Snyder's local league of song boosters.

The Hamlin Avenue, a newly built 10-20, located on West Madison, half way between the Lyda and Kedzie, both booked by the Association, will be dedicated by a Paul Gouardon booked bill next Monday. Frank Howard will manage the house, the Hopkins Amusement Co. being the promoter and builders. About 1,000 capacity, two shows nightly.

Fred Macy starts out as leader of the road company organized here to play "The Chocolate Soldier." Macy last week filed a bankruptcy petition, setting liabilities at \$2,500, and assets nothing.

Mae Taylor has started a round of the Butterfield houses in Michigan.

Workmen last Saturday night began alterations in the Majestic lobby which will entail an expenditure of \$20,000 before the work is completed. Already a beautiful entrance, Charles E. Kohl vows that he will make it the most beautiful gateway to a vaudeville theatre in the world.

When answering advertisements kindly mention VARIETY.



EDOUARD JOSÉ

IN

"THE STRIKE" A TRIUMPH!

READ THIS:

N. Y. "PRESS" (Oct. 18) French actor in American Music Hall wins instant approval. Edouard José was called six times before the curtain. The tribute was spontaneous and deserved; it is seldom the vaudeville stage is the scene of as fine character acting. The supporting company in the sketch are only the background for José's wonderful Acting.

VARIETY (Oct. 22) José is an actor of sterling quality and after once taking the stage his histrionic ability is such he holds the entire attention until concluding.

"MORNING TELEGRAPH" (Oct. 18) Edouard José, the celebrated French Character Actor, made his vaudeville debut at the American Music Hall in a splendidly acted version of "The Strike." He acted the role exceptionally well and was given a number of curtain calls by an enthusiastic audience.

N. Y. "AMERICAN" (Oct. 20) José is making his American debut, and his reception at each performance indicates that the patrons of the house like his offering.

"EVENING MAIL" (Oct. 19) Edouard José, a talented French actor... intense dramatic force, holding the closest attention for nearly twenty minutes.

NUMEROUS OTHER SPLENDID NOTICES

Next Week (Oct. 31), Fulton Theatre, Brooklyn

All communications care **VARIETY**, New York

Dorothy Granville came to town last week in the matter of a song, "At a Musical Show," which Attridge and Peters wrote and sold to her. Miss Granville has been out of the profession since her marriage. It is presumed the authors disposed of the number, under the impression that she might not want to use it. Thus it was that a singer innocently enough put on the song in New York recently. Miss Granville's attention being attracted to the fact by **VARIETY'S** review. Granville and Rogers will separate in a few weeks. Miss Granville and her husband will do an act jointly, opening on the United time in Atlanta. Then she will want her song.

The Bush Temple is this week an arena of Association and opposition acts. The house has been booked right along by the W. V. M. A. Last week, Norman Friedenwald and Ed Bonelli experimented as impressarios with Adelaide Keim. They didn't break even, but are coming right back this week with "Paris by Night" as their gamble. Valentine and Dooley were contracted by the Association for this week, and are playing in a bill including Cora Mickie Hoffer and Co., Senator Francis Murphy and Stone and Hayes, booked by Friedenwald. House Manager Walter Shaver is playing the combination on percentage, and they got away to a fair start Monday night. The bill "splits" (save the panto-dance) Thursday.

Sittner's Theatre, on the third floor of a frame structure, has been investigated by a special committee of Aldermen appointed at the request of Building Commissioner Campbell, with a view to satisfying the official that the house, although fully complying, is safe. Sittner's is not the only up-stairs place in Chicago. There is the La Salle, Schindler's, Whitney, Thalia, and Ziegfeld, which might as properly be investigated.

Torcat and Flor D'Aliza have finished a round of the Hodkins houses, and opened last week at Terre Haute, for the Association, booked in this vicinity for several months.

Lincoln Park's zoo has an addition in the shape of a pair of mandrills, donated by Galletti, the monkey act man. They are said to be very rare specimens.

This is Russian dancing week hereabouts. The thing started at the Auditorium last Saturday and Sunday, when Pavlova and Mordkin's troupe appeared to big crowds. The American and Majestic both have Russian dancing as headline features now.

Emma Hill, formerly of Seymour and Hill, and Lydia Carlisle, are perfecting a comedy acrobatic act which they will initiate hereabouts next week.

Millie De Leon last week presented herself as a dancer and manager at the Humboldt, out Milwaukee Avenue way. Ruth Burkett,

the Hoppers and Radcliff and Hall, booked by Ed Lang, were additional factors in an entertainment which did not prove profitable. The house is located in the Italian district, where "The Girl in Blue" and her dancing evidently were not understood.

Mrs. Fred. Walton, who lives here, received word last week that Robert Barton, a relative of hers, was drowned while bathing at Wilmington, N. C. He was leading man with "Sins of the Fathers" Co. Hal Merritt, Anna Blanche and Franklin Jones are other relatives of the dead man.

The Rees Trio open on the Hodkins tour for fifteen weeks, next Monday.—The Meredith Sisters, having finished the mid-West Orpheums, started from here last Tuesday to play the Pacific coast houses, opening, Monday, at Spokane.

Frank O'Donnell came home from his summer job as press agent for the Hagenbeck-Wallace Show, Saturday. He has been re-engaged in the same capacity.

Lee Krause has booked the Rathskeller Trio for a tour of the Interstate time, opening, Jan. 1, at East St. Louis.

Word comes from Oklahoma City that Mrs. Polly, of the Polly Trio, is in St. Anthony's Hospital there, recovering from a surgical operation recently performed.

It is reported here that last year's New York Hippodrome show, when it takes the road, will be advertised by a car of billposters, in charge of Al Clarkson, with W. C. Thompson, special press agent, accompanying the outfit. Both Clarkson and Thompson are graduates from Miller Bros. "101 Ranch" Show.

Hampton and Bassett, who present "The Drummer and the Maid" in vaudeville, have settled down on the North Side to make Chicago their home. They will soon present the act locally.

Charles E. Hodkins has added the Grand Opera House, Centralia, to the Lyric Circuit, which he is booking from headquarters in the Chicago Opera House Building.

Mabel McKinley was the headliner at the Julian last week. In arranging her tour, an error was made in contracting for her to close at Manager Conderman's house, Sunday night, when she was also signed to open Sunday afternoon at the Empress, Cincinnati. Coming down toward the end of the week, Miss McKinley tried to arrange with Conderman to let her off after Saturday night's show, but that he would not do. She went to the theatre before the Saturday matinee, and when told that she would be expected to fulfill all of her contract she drove away in her taxi, leaving her trunk and salary, and did not re-

turn to the Julian again. After two weeks away from town she returns to headline the President's bill, Nov. 7. Both the Julian and President are booked by the local Morris office.

Ethel Robinson has returned to her desk at the W. V. M. A., from a fortnight's vacation in the South, mostly spent in Dallas at the Texas State Fair, where she booked the attractions.

Harry Burton, manager of the Association's branch office in Des Moines, came into town, Tuesday, called here by the serious illness of his wife, who may be compelled to undergo an operation.

Billy Inman, Frank Wakefield and Co. did not open at the Star in their new act, Monday. Because of the death of J. Sherriff Mackay, it was necessary for Wakefield to continue with Clark's "Runaway Girls" until another man could be rehearsed, as it was the intention that Mackay should play Wakefield's role with the show. Wakefield intended to close last week.

The Lyric, Belleville, Ia., has been added to the Association houses.

The Clark, 1,200 capacity, 10-20, will be opened at Clark and Wilton avenues, in opposition to the Wilson, Nov. 3. It has been built and will be managed by Joe Grines, one of the chief stockholders in Forest Park. The Archer, at 35th and Archer streets, will be another 10-20, opening next week.

ACADEMY (agent, W. V. M. A.).—Buckley, Burns and Fern; Barr and Evans; Darktown Trio; Jeannette D'Arville; Frank Dunn; Derrick and Coy; Weedick and La Duw; and Grace Warrington Co.

COLUMBIA (J. H. Kahn, mgr.; agent, W. V. M. A.).—Larada and Blake; Griffith and Griffith; Tyler and St. Clair; Orrin, Nick and Lydia Russell; Lewis Stone and Bandanna Four.

ARCH (George L. Brown, mgr.; agent, W. V. M. A.).—Watson, Bandy and Neal; Grace Faust; Tossing Lavalles; Virginia Lawrence and Co.; Stone and Hayes; Valentine Dooley and Co.; and Fields and La Adella.

TREVITT (B. W. Quinn, mgr.; agent, W. V. M. A.).—Henrietta Byron; Frevoll; Advance Musical Four; Alvin Bros.; Mankin; Watson, Hutchins and Edwards; Howard's Ponies and Sam Hodd.

GRAND (George B. Le Vee, mgr.; agent, W. V. M. A.).—Hufford and Chain; Leo Beers; Mr. and Mrs. Perkins Fisher; and Paul Kleist and Co.

APOLLO (Robert Levy, mgr.; agent, Frank Q. Doyle).—Personi and Holiday, Gladys Ar-

nold and Co., Geo. Tacius, Great Delmaros, Perria and Browns Colored Comedy Co.

CRYSTAL (Frank Schaefer, mgr.; agent, Frank Q. Doyle).—"The Operator," Carolina Comedy Four, Hillman and Roberts, Musical Airways, La Boheme Quartette.

WILSON AVE (Jones, Linick & Schaefer, mgrs.; agent, F. Q. Doyle).—Fields and Lewis, Nichols and Croix, Arthur Hahn, Loretta Art Models, Oehlman Trio.

LYCEUM (Fred. Linick, mgr.; agent, Frank Q. Doyle).—Clifton Allen and Co., Velda Trio, La Vere and Palmer, The Barringtons.

PERKIN (Robert Motta, mgr.; agent, Frank Q. Doyle).—Bunth and Ruddy, Consul, Smith Bros., Morris Jones, Corker & Smith.

GARFIELD (Robert Wassman, mgr.; agent, Frank Q. Doyle).—Grace Huntington and Co., H. V. Fitzgerald, Palmer and Leever, Rose Johnson.

VIRGINIA (J. V. Ritchey, mgr.; agent, F. Q. Doyle).—Denton and LeBeouf, Arthur Trout, Willis and Barron, Geo. Daum.

WILLARD (Jones Linick & Schaefer, mgrs.; agent, Frank Q. Doyle).—Rice and Cohn, Phasma, Shadrick and Talbot, Abbie Mitchell, Terry and Bentley.

PREMIER (Chas. Schaefer, mgr.; agent, F. Q. Doyle).—Clits and Caldwell, Ray Samuels, Ottawa and Green, Clyde Elliott, Gagner, Mable Herbert.

BIJOU DREAM (Sigmond Faller, mgr.; agent, Frank Q. Doyle).—Carlton and Regamey, Neil Brodie, Tobin and Murray, Mexican Trio, Brixton and Brixton, Lula Bialadell.

GEM (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Bennett and Rose, Raviro Troy, Charles and Grace Von Smith, Morton and Kahn, Marjorie White, Moore and Mack.

FOREST PARK (C. E. Barnard, mgr.; agent, Frank Q. Doyle).—Dick Richards and Co., Frank Walsh, La Vigne and Jaffey, Lottie O'Malley.

ESSEX (Bilhars & Lewis, mgrs.; agent, F. Q. Doyle).—McCormick and Wallace, Great Alberta, Barrington and Barrington.

JULIAN (J. A. Condermann, mgr.; agent, William Morris).—Lamb's Manikens, Will Hart, Allie Leslie Hansan, Lillian Mortimer and Co., Onetta.

LINDEN (Chas. Hatch, mgr.; agent, William Morris).—1 Dolores, Morris and Kramer, Blondell and Carr, Bobby Gaylor, Tasma Troupe, Dills and Templeton, Hensie Leonard, Lynn and Bonnie Hazzard, Bobby Gaylor, Velde Trio.

PRESIDENT (I. A. Levinson, mgr.; agent, William Morris).—Dilla and Templeton, Kramer and Willard, Violinsky, Beesie Leonard, Byron and Langdon, Morris and Kramer, Blondell and Carr, Genevieve Victoria, Byron and Langdon.

FRANKLIN (Earl J. Cox, agent).—Dacey and Chase, Blake and Gray, Clayton, Jenkins and Jasper, Sherwood and Denison, La Salto Duo, Tom Linton's "Quiet Day at Home."

THIRTY-FIRST (Ed. R. Lang, agent).—"The Balloon Girl," Richard Burton, Sweeney and

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SAN FRANCISCO

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(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Good program at the Orpheum this week. The bill starts a trifle slowly but picks speed as it travels and finishes strong. The Flying Martins opened the program, scoring as strongly as the position would allow. Quinn and Mitchell, holdover, did fairly. John P. Wade & Co., stirred things up and scored handsomely. Willard Sims & Co., the laughing hit. La Tortajada was well received and her dancing held the interest. Thurber and Madison started poorly but the finish in "one" placed them amongst the hits. Augusta Glose, handicapped by a wait just before her turn, pulled out nicely. Spissel Bros and Co. closed the show, giving the program a good laughing finish.

NATIONAL (Zick Abrams, mgr.; agent, S.C.).—The National offers a satisfying bill aiming more for quantity than quality however. Lancaster, Hayward and Lancaster in a poor sketch made a weak opener. Alex Brisson European contortionist fared very well. West and Van Fossen gave the bill its first real start. Bohemian Trio, local vocalists, went through nicely. Powers and Wilson found favor, receiving much applause at the finish. Action could be quickened to good effect. Nat Leffingwell and Co. a big laugh. Gallarini Trio, local instrumentalists, carried off first honors. Harry Van Fossen made a clean up. Rice and Prevost, corking closer.

WIGWAM (Sam. Harris, agent, S.C.).—Very good show. Travatore Trio, ordinary. Roland, Carter and Will Co. and Lacy (New Acts). Hetty Urna, male impersonator using as billing, matter "England's Pet Boy" the same line with "London" instead of "England" belonging to Claire Romalne, being another English impersonator, is dainty and winsome and easily won favor. Walter Law's sketch "At The Threshold" might have been thought too classy for the house but it went over big. Tom Gillen made a sure enough clean up. Hady, Borden and Hady caught applause all along and finished splendidly.

CHUTES (Ed. Levey, mgr.; agent, Pantages).—Excellent bill. Walter Hale, good opening number. Abrams and Johns caught on although some material is old. Tom Kelly put over a big hit. Tom Fletcher Duo had a tough spot but beat it and scored a big success. Arizona Joe and Co., return engagement, were a riot, closing the show.

AMERICAN (Jama Pilling, mgr.; agent, S.C.).—Leonard, Louie and Gillette were well rewarded for their athletic efforts. Gilmore Sisters did not connect. Musical Bentleys cleaned up the vaudeville portion. James Post and Co. completed a rather weak program.

Active work has commenced for a stupendous benefit to be given here next month by San Francisco Lodge No. 21, T. M. A., in aid of the sick and charity fund. The arrangements are in charge of Ben Williams, chairman; Ike Marks, Wm. Shoefield, Ike Tucker, Max Fogel, Frank Duckink.

The Bevan Opera Co. closed at the Garrick, 22, after an engagement of seven weeks, during which it created a most popular impression. The company was organized this past season from the Romany Opera Company, a vaudeville act, and first opened at Idora Park, Oakland.

Advices from Salt Lake City state that Albin the Great played an engagement of three nights at the Mission, while en route to Denver, to capacity houses, giving the entire show himself.

Hot weather has struck Frisco. As a result, out-door amusements are doing a thriving business.

W. P. Reese, the local S.C. representative, has been confined to his home for the past two weeks with a serious attack of intermittent fever. He is reported to be recovering slowly. General Manager Lincoln is in town and in charge of the office.

The Doric Trio are back in town, after finishing a tour of the Pantages Circuit. Ed. Herbert Weston is handling the act in this territory.

Amusement Manager Garcia (of the Portola Cafe) and wife (La Estrellita) returned last week from a trip to Mexico. Mr. Garcia announces he made arrangements for securing several high-class features for the coming season at the Portola Cafe, the first of which will be the Mexican Miramba Players, to be followed by the Three Laras, Spanish dancers, opening Nov. 7.

Virginia Harned Southern secured a divorce decree from E. H. Southern in Reno, Nev., 15.



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ZEISSE'S HOTEL

Opposite the Walnut and Casino Theatres, Philadelphia, Pa.

Zick Abrams is out of the National, and says he is going to strike for his ranch near Sisson, Cal., and develop the ice industry. Zick has three lakes on his property which yield a big harvest of frozen water.

The scramble among local agents for acts, which has been going on quietly for some time past, has developed into open competition. Not alone are agents grabbing every new face that appears, but managers themselves are keen to book anything looking good. The Wigwam is placing on an average of an act a week, in addition to the regular S.C. bill; the American two, and the Chutes on an average of two. With the placing of S.C. attractions in the new Grauman house, there will probably be independent bookings going into the Nationals, as it will then have but third call on S.C. acts. No statement has been given out by the Graumans as to the policy they will adopt with the National when the new house opens, but it is very probable that as many new features as possible, independent bookings or otherwise, will be secured. Musical comedy afterpieces may possibly be a feature.

Mrs. Netta Blumh, who was charged jointly with Dr. Walter J. Hennessy with having thrown carbolic acid in the face of Laura Lyle Jones, a former actress, has been dismissed by Police Judge Shortall on motion of the district attorney. Mrs. Blumh is expected to testify in the Superior Court.

The quick decision of the Chutes management in going back to the old scale of 10-20-30 was opportune, attendance this week proving a record-breaker.

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WILMINGTON, DEL.

Rooms as well.

Madge Matland, after a return engagement of several weeks at the Portola Cafe, plays a return engagement at the Chutes this week.

The Victory, on Sutter Street, reopened several weeks ago, playing vaudeville and M. P., and is doing quite well, working in conjunction with the Lyceum Theatre, on Kearney Street, charging five cents admission.

A postal received by Sid Goldtree, dated Guaymas, Mexico, from Clarence E. Ellis, reports good health.

Artists returning from Los Angeles are sending out an awful wall against the Southern managers, and warning fellow artists to stay away from the city. The reports coincide with an article in VARIETY, pertaining to the action taken by Bert Levey in cutting off Los Angeles from his bookings. No protection is given acts, and when accepting a date at a certain figure they are invariably closed after the first performance, with the alternative of finishing the week at a cut. Acts accustomed to receiving \$50 and \$100 can get no better than \$30 and \$50. Many acts are reported to be in the Southern city working for salaries that insure a bare living, with poor prospects of being able to leave town.

Puett Wilkerson, representing Bert Levey, leaves for Chicago to arrange for bringing acts out here.

GRAND (Leahy & Alburn, mgrs.; agent, Bert Levey).—O'Dell and Whitney; Willis; Tom Watson; Jones and Greene.

PORTOLA THEATRE (Leahy & Alburn, mgrs.; agent, Bert Levey).—Martinez and Jefferson; Hull Foster; Earle's Singing Four; Mabelde and Elvira; Carbons and Williams; Bert Page. (One to fill.)

MARKET STREET (Hallahan & Getz, mgrs.; agent, Bert Levey).—Irene Zolar. Three to fill.)

HAIGHT STREET (Hallahan & Getz, mgrs.; agent, Bert Levey).—Vivian and Alton; Jimmie Folk; Lucille Marrow.

BROADWAY (Hallahan & Getz, mgrs.; agent, Bert Levey).—O'Dell and Hart; Dolliver and Rogers; Martinetti Bros.

PORTOLA CAFE (Amusement Director, Henry Garcia).—La Estrellita; Irma de Le Pomme; Milano Duo; Bob Albright; Marimba Players.

COLUMBIA (Gottlob & Marx, mgrs.; direction, K. & E.).—"Three Twins."

ALCAZAR (Belasco & Mayer, mgrs. Stock).—"Via Wireless."

SAVOY (F. W. Bussey, mgr.; direction, John Cort).—"The City."

PRINCESS (Sam Loverich, mgr.; direction, John Cort).—"Our New Minister."

BOSTON

By J. Goetts.

80 Summer St.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—In the bill for the current week, comedy predominates. "Photo Shop" headlined, good; Bixley and Fink, very good; "What Happened in Room 44," unique sketch, comedy surprised; Albert Hole, boy soprano, well liked; Florence Fleming Noyes and Walter Norris Stiles (New Acts); Ruby Raymond and Co., clever dancing; Three Hickey Bros., best acrobatic dancing act seen here in ages; Charles and Rosie Coventry, excellent musical act; La Gusta, wire walking (New Acts). Pictures.

William P. Connery, Sr., father of William Connery, of the Coban & Harris forces, is the candidate for Mayor of Lynn, Mass.

The Fadettes Orchestra, of Boston, with Caroline B. Nichols, opened at the Mechanics' Exposition, 23, their first appearance in Boston for the season.

The stage is keeping the newspaper men busy. George Vaughn Brooks, a Boston newspaper man, has gone into vaudeville in a sketch entitled "The Heart of the Law." He was recently with the Castle Square Stock.

Theatrical Stage Employees' Union admitted six new members at the last meeting, which is a most unusual happening. International President John J. Barry has just returned from a tour about the country, and reported conditions very good.

Warren Church is spending the greater part of his time on the road. He came back from Philadelphia on Monday, and left the same night for a trip through New York State and New England.

L.L. SOUTH (Frank E. Browne, mgr.; agent, C. B. O.).—Arville Four; Wilfred Magon; Brooks Bros.; Leonard & Fulton; Sansky; Virginia King; Charles Stone; Jack Donelson; pictures.

WASHINGTON (Frank E. Browne, mgr.; agent, C. B. O.).—Harry Ashton; Mel Eastman; Zaro; Eddie Paul; Will Hebert; Jeanette Trio; Carr & Lauder; Elmer & DeWitt; pictures.

DREAM-KEVERE (M. Aechtler, mgr.; agent, C. B. O.).—Leonard & Fulton; Brooks Bros.; pictures.

HUB (Joe Mack, mgr.; agent, Fred Mardo).—The Aviator Girl; Allen & Arnold; Harry Thriller; Hanson & Drew; Reeds Bull Terriers; pictures.

SCENIC-EAST BOSTON (Geo. Morrison, mgr.; agent, Fred Mardo).—La Foy & Tooley; That Kid; Lander & Knowles; The McCarens; Howard & Linder; Charles Frank; pictures.

GOLDON'S-CHELSEA (Gordon Bros. mgrs.; agent, Fred Mardo).—Harry Tighe & Co.; Pierce; The Marvellous Mills; The Taylor Twins; pictures.

SCENIC-CHELSEA (L. Grandburg, mgr.; agent, Fred Mardo).—Three Dancing Mitchellis; Mildred Elsa; Charles Ward; Moulin Rouge Orchestra; Frank Phipps; Cora Hall; pictures.

COMIQUE-LYNN (M. Mark, mgr.; agent, Fred Mardo).—Contino & Lawrence; Carlton Sisters; Mme. Flower; Weston Bros; pictures.

SALEM THEATRE-SALEM (Dave Landry, mgr.; agent, Fred Mardo).—Three Royal Troubadours; Taylor Twins; Edgar Berger; Hurley Sisters; Captain Dohm; Hallen & Arnold; pictures.

BROADWAY-SOMERVILLE (Mitt Woodbury, mgr.; agent, Jeff Davis).—Eddie Shaw; Julia Raymond Tracy; pictures.

HOWARD ATHENIUM (Jay Hunt, mgr.; agent, Ed. Kelly).—"Follow of the Day." House Bill; Coates, Grundy & Co.; Wesson, Walters & Wesson; Haskell & Hensault; Emerson & Adams; Plunkett & Rutter; Larkin & Daly; Estelle Hart; pictures.

ELWSON SQUARE (Jay Hunt, mgr.; agent, National).—All Pasha; Guy Lester; Barbara Goudias & Co.; Iva Bonetto; Guy & Ilex; Bolduc & Roy; Bonnet Bros; pictures.

GAIETY (George Batcheller, mgr.).—"Golden Crook."

COLUMBIA (Harry Farren, mgr.).—"The Merry Whirl."

CASINO (Chas. Walston, mgr.; agent, direct).—"Girl from Happyland."

CASTLE SQUARE (John Craig, mgr.; agent, direct).—Stock.

When answering advertisements kindly mention VARIETY.

Just Received from Europe — The Much Heralded Irish Song Sensation
By the Writer of "I've Got Rings On My Fingers, Bells On My Toes"—Mr. R. P. Weston

"I'm On Agen With Monaghan"

Positively the Quickest, Catchiest, Foot-Stamping, Hand-Clapping Lilt that Ever Came Across

ANYBODY CAN SING IT!

EVERYBODY WILL SING IT

SINGERS KNOW WHEN "SHAPIRO" SAYS A SONG'S "SOME SONG"—IT'S "THERE"

BELIEVE ME, BOYS AND GIRLS—"MONAGHAN" IS "THE MONEY"

Prof. Copies and Orchestrations Now Ready. SLIDES Supplied by LEVI CO.

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CHICAGO

GRAND OPERA HOUSE BUILDING

THE CHAS. K. HARRIS COURIER

FRANKLYN WALLACE

making a sensational hit
through the South
singing

**"Don't Give Me Diamonds
All I Want Is You"**

CHAS. K. HARRIS

Columbia Theatre Building, New York
MEYER COHEN, Manager
Grand Opera House Building, CHICAGO

PHILADELPHIA

By George M. Young.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Manager Harry Jordan put over the big headliner this week when he arranged a "Baseball Night" for Monday and had the Athletics, winners of the world's championship, Mayor Keyburn and several of the city officials in the boxes. The Athletics arrived from Chicago at 5.10 and were welcomed by 50,000 excited fans. They were dined by the club owners and then went to Keith's. It was very quick work and scored another big point to the credit of Mr. Jordan. The house was jammed, people sitting on the steps of the aisles and the show, a snappy entertainment from start to finish, went through with a rush. The feature number was Rose Piton of the girl swimmer who did some diving and swimming in a tank. The girl swam across the Schuylkill River here on Sunday, securing good publicity out of it. The swimmer created some attention as a novelty act and won liberal reward for her water feats, but she will never rival Annette Kellermann as a vaudeville attraction because her exhibition is nothing more than one of a record-breaker and the stage hero thing goes only a short distance. The Jack Wilson Trio put over a big laughing hit. The bill was not very well constructed for Wilson's method of making comedy out of the acts preceding him, but wherever there was a chance, Wilson landed solidly. The "baseball stuff" was "soft" for him. He sang a dozen parodies, each a roar. Ada Lane contributed some stunning gowns and Franklyn Battle scored with his big songs. A newcomer to win a place among the best seen in the single singer class was Ethel Green. Although unknown to vaudeville here Miss Green will not be forgotten very soon for she registered one of the hits of the bill. She is dainty, has plenty of that majestic mannerism which does so much for a song, and knows just how to make each number reach over the footlights. Only a few single singers reach the topmost round of the vaudeville ladder, a hard one to climb, and Ethel Green reached it here. The stage could not have been set to better advantage for Jarro, the sleight of hand worker. He won his audience over quickly with breezy talk and clever, palming and then worked his famous "lemon" and coin-shifting tricks on the ball players. In the players' box was a young man looking for notoriety and he got it when Jarro used him for the coin trick. When the shift was made the "butlin" was so angry he threw the coin in Jarro's face while the house gave him the laugh. The Vivians won a liberal share of the honors with sharp-shooting. Miss Vivian secured a large amount of favor for her long distance shooting and the revolver shots of both were warmly greeted as was the playing on the musical targets at the finish. A. Rayno's bulldogs filled in fifteen minutes of lively work, the tricks and the comedy by the dogs bringing plenty of laughs and applause.

James and Sadie Leonard and Richard Anderson held the house convulsed with their nicely handled travesty act. Duff and Walsh did unusually well in an early spot with their clean cut dancing. These boys make one of the neatest looking dancing teams among a class of acts which are too numerous to win much on individuality. Duff and Walsh have gotten away from the others in offering a varied style and their work was warmly appreciated. The Deonzo Brothers and Friday showed some clever trick-jumping on bottles with some trick and high kicking at the finish. It is a novel act and was well liked. Friday working in blackface for comedy, was injured near the close of Monday afternoon's show and was unable to work in the evening. Special for "Baseball Night" there were parodies and verses and "gags" pulled by everyone who could find a place to send one over. Manager Jordan stopped the vaudeville long enough to show pictures of all the players, owners and officials of the club. It was a big night at Keith's.

WILLIAM PENN (Geo. Metsel, mgr.; agent, Fitzgerald Agency).—The William Penn has made a profitable vaudeville field out of West Philadelphia. Tuesday night the big house held a large crowd for the first show and as a proof of the willingness of the patrons to pay for good entertainment, the highest price seats filled first, the lower floor and boxes being capacity. The bill reached a good average. Maude Hall Macy and Co., drew down a big end of the honors with their capital sketch "The Maple and the Jay." This sketch has not been seen hereabouts since the K. & E. "Advanced Vaudeville" regime, but it is good enough to play anywhere and for the best prices. The clever work of Miss Macy still stands out for principal mention. A rather pretentious act was that of May Vira and her "Palace Girls." Considerable attention has been paid to dressing the act to make it a very pretty number, but the musical portion is weak. The principal has a voice of masculine range, but the songs she sings does not show it off to its best advantage. The girls form a likable background and the producer showed ability as a picker of different styles, the girls ranging from a decided blonde with a broad smile to a brunet with a pretty voice of high range and including one shapely miss with a voice almost as low as that of the principal. The best of the girls' offering was a quartet for boys and girls, nicely done. The music will hold this act back for it is not catchy enough for vaudeville. The Norrisses gave the show a good start with their musical act, the trap-drummer outfit worked at the finish putting the pair through in good shape. The comedy needs bolstering. Jack Atkins made himself well liked in a monolog which is away from the usual run and well put over. The Terry Twins, working throughout in "one" won liberal favor with their talk and wound the act up in a riot of applause with burlesque boxing. The Twins have trimmed down the act to just where it belongs since

"BE CAREFUL MARY"

"TRY IT"

Absolutely the best vaudeville song ever written. Professional copies and orchestration ready.

HARRY KELLY MUSIC CO.

15 West 9th St., Kansas City, Mo.

**CHARLEY TAYLOR'S
New Act, A GREAT BIG HIT,**

SOLD

Three more for sale, ready for rehearsal. Get them while they are Hot.

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SAVOY THEATRE, TO-DAY, between 2 and 3. Home address, 120 East 34th. Phone 2718 Md. Sq. Charley Taylor writes Acts that Go. To Order. Original; like his Plays, all Story and Action. His fame is international. Write him or see him. Now-to-day, it means SUCCESS. Send Stamp for Circular and Catalogue.

CHAS. A. TAYLOR, Savoy Theatre, New York City.

IMPERIAL-SOUTH BOSTON (M. Lydon, mgr.; agent, Jeff Davis).—Golding; Favorita; pictures.

UNIQUE (H. Washburn, mgr.; agent, Jeff Davis).—Elsa Baird; James Crawford; Dan Haley; Miles O'Connor; pictures.

POTTER HALL (B. E. Jones, mgr.; agent, Jeff Davis).—Grace Whitney; John Philbrick; pictures.

PALACE (I. M. Mosher, mgr.; agent, National).—Kennedy & Lee; Edgar Foreman; The Hermans; Malsom; Tom Ripley; Ward & McNally; Evans & Harrington; John & Jessie Powers; Ray White; pictures.

BEACON (Jacob Lourie, mgr.; agent, National).—Daryl Taylor; Balfie O'Reilly; Russell & O'Neill; Rene Vedmar; Clark & Temple; Joe & Edna Roberts; Castellucci Trio; Nat Wharton; pictures.

PASTIME (M. Murphy, mgr.; agent, National).—Crowley & Crowley; Kitty Keatoune; Harry Windsor; Charles Kenney; pictures.

OLYMPIA-SOUTH BOSTON (Woodward, mgr.; agent, National).—Bertha Holland; Prescott; pictures.

CONGRESS HALL-SOUTH BOSTON (Chas. Schlessinger, mgr.; agent, National).—Nellie Parker; pictures.

SUPREME-JAMAICA PLAIN (J. Levy, mgr.; agent, National).—Bertha Holland; Prescott; pictures.

CHELSEA (Gordon Bros, mgrs.; agent, National).—Bernard & Hill; Glen & Glen; Gideon's Dandy Dixie Co.; pictures.

FASCINATING

LILY LENA

NEW SONGS

Bronx Theatre Next Week (Oct. 31)

NEW COSTUMES

When answering advertisements kindly mention VARIETY.

MARGARET BENNETT, Assisted by ROY APPELEGATE

IN THE SPARKLING COMEDY "CUPID, M. D."

NEXT WEEK (Oct. 31st), FIFTH AVENUE THEATRE



"Different From All Others."
THE MANTILLS
Sensational Gymnasts.
Our Agent, H. Bart McHugh.

KNOX AND ALVIN
A comedy offering in "one," entitled "Just for Jest," by Sam Ehrlich.

ATLANTIC CITY

By I. B. Pulaski.

YOUNG'S PIER (W. E. Shackelford, mgr.; agent, Ben Harris through U. B. O.).—"The Courtiers," elaborate and finished; Kathryn Osterman (New Acts); Arthur Whitelaw, monolog, very well liked; Pauline Moran (New Acts); Stewart & Murray (New Acts); Clemens & Dean, dances and songs, very clever; William Ferry, "Frogman," wonder.
STEEPLECHASE PIER (R. Morgan & W. H. Pennan, mgrs.).—M. P.
MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.).—M. P.
CRITERION (John Child, mgr.).—M. P.

William Collier opened at the Savoy on Monday in a new comedy, "I'll Be Hanged if I Do," written by himself and Edgar Selwyn. The show played three nights. Friday and Saturday at the same house the Shuberts will produce Lulu Glaser in "The Girl and the Kaiser."

Winifred DeWitt, who manages Chase's, Washington, was here for the week end. The first half of the week at the Apollo Laurette Taylor appeared in the clever farce, "The Girl in Waiting." The last half of the week Maurice Campbell presents Henrietta Crossman in "Anti-Matrimony."



On Thursday of last week dainty Alice Lloyd celebrated her birthday. She was playing Keith's Philia, but came over late on the invitation of Mr. and Mrs. W. E. Shackelford, who gave a lobster supper in her honor. With her came clever Tom MacNaughton (husband). Broiled lobsters were served in abundance, but in the centre of the table there was a very unusual dressing. This was a freshly broiled lobster of mammoth size. The big fellow was caught the day previous in the nets on Young's Pier and weighed nearly eleven pounds. It has been ten years since a lobster of such size has been caught. One claw measured eighteen inches.

The Hotel Hygiea, well known as a professional house, is to have an addition of twenty-two rooms, the latter to be finished in a month. This hotel is owned and conducted by Al. M. Hochstadter, a former newspaper man and very popular among the profession.

The Savoy will resume vaudeville booked in by Louis Wesley Monday next. "Theo," the "balloon girl," will top the bill there next week.

"The Girl in Waiting" closes temporarily in Red Bank Saturday. The reason given is that several of the parts are to be rewritten. It is said that the show will reopen in about two weeks.

ST. LOUIS

By Frank E. Anfenger.

PRINCESS (Dan S. Fishell, mgr.; agent, William Morris).—Pauline, tremendous success. Although popular he will have to draw big to meet Elling's receipts. W. E. Whittle, ventriloquist; La Freya; Cromwells; Delauer Trio; Maxine and Bobby; and Roy Harding, are the stars.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Elbert Hubbard made his St. Louis debut in vaudeville in "Heart to Heart Talks." He is surrounded by Sidney Baxter assisted by Beatrice Southwick; Cross and Josephine; Delmore and Darrell; Chas. McDonald and the Misses Crawford and Montrose; Nellie Nichols; Frederick Allen and Co.; Joe Jackson.

STANDARD (Leo Reithenbach, mgr.).—"Big Review" with Sam Langford.
GAYETY (Frank V. Haley, mgr.).—"Midnight Maidens."
COLONIAL (John R. Overton, mgr.; agent, S. C.).—The Rathskeller Trio; Hazel Selkirk; Morrison and Panetti; Schoewerk; Irene Russell; Leslie and Bernard.

The only one of four grand operas so far chosen for the coming Metropolitan Opera season is "Salome."

Building Commissioner Smith has refused to grant a permit to stage the Hippodrome show from New York in the Coliseum but it is believed the committee of St. Louisans will appeal to Mayor as was successfully done with the grand opera last winter and the permit will be granted over the head of Smith.

A special dispatch to The Times from Little Rock Ark., says that a few minutes before a matinee last week an injunction was granted to the Capital Amusement Co. against Al. P. Wilson Musical company and the lessee of the Kempnor theatre forbidding the play at the Kempnor, as the Capital people claimed a contract. Wilson alleged the original contract was broken.

An amended film censor bill has been introduced in the Municipal Assembly.

BALTIMORE

By Larry.

GAYETY (Wm. L. Ballauf, mgr.).—Charles Robinson and his "Cruise Girls."
MONUMENTAL (Monty Jacobs, mgr.).—Washington Society Girls.

WILSON (M. L. Scharbley, mgr.; agent, Joe Wood).—Cutting and Fennell, average; Tom Mack, good; Freeman and Fiske, fair; Williams and Hilda, clever; Four Jordans, usual.

SAVOY (Sol Saphier, mgr.; agent, Wm. Morris).—Glenard and Bailey, held up show; Adamini and Taylor, went big; Honey Johnson, hit; Ross and Green, good; Polk and Polk, fair; Edward Todd, novel; Atchison and Mabelle, average; Jumping Jack Hawkins, clever; Savoyograph.

ALTOONA, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O., agent; rehearsal Monday 10.30).—Lucy Tong, good; Al Leonhart, acrobatic; Clinton and Nolan, big laugh; Gus Edwards, "Kountry Kids," hit of bill; McElDowney, ill song.

G. L. WONDERS.

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A.; rehearsal Monday 12).—Harry Bachelor, fair; June James, pleased; Cook Sisters, well received; Cullen Bros., good; Mann and Franks, big hit; "Jimmie's Dream Girl," fine; Paul Bowers, scored; Robt. De Moul Trio, very good; Ellis-Nowlan Troupe, great.

MELTON.

BRIDGEPORT, CONN.

BIJOU (Mgr., W. E. Smith; agent, U. B. O.; rehearsal Monday 11).—Turpin and Behrens, singing, very good; Floyd and Russell, big; Monse, Trebrech, musical, winner; Alphonse, comedian, much liked.—**EMPIRE** (Mgr. S. L. Oswald; rehearsal Monday 10.30).—Adams and Mack, clever; Lillian LeVarde, singing, splendid; Sam Williams and Co., skit, big applause; Greene and Parker, comedians, did nicely; Deitorelli and Gilsando, musical, good.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; agent, U. B. O.; rehearsal 10.30).—Robert Dempster, fine; Harry Williams and Joan Swartz, hit; Bounding Gordons, good; Max Gruber, excellent; Claud and Fanny Usher, excellent; The Rolifmans, fine; Three Dolce Sisters, pleased; Charbino Brothers, completed great bill.
LAFAYETTE (Bag and Buckley, mgrs.).—Empire Show to large houses.—**GARDEN** (P. White, mgr.).—Bon Ton Burlesquers.

CLEVELAND.

HIPPODROME (H. A. Daniels, mgr.; U. B. O.).—Jester and Rogers, clever; Felber and Small, good; Ricard and Loneragan, won favor; Cunningham and Marion, beyond ordinary; Musical Suffragettes, good music; Fannie Ward and Co., hit; Kathleen Clifford, feature; Four Londons, great.

GRAND (J. H. Michels, mgr.; U. B. O.).—Edwin George, novel; Lambert and Williams, please; Burns Sisters, appreciated; Ward and Barton, won favor; Walker and Ill, good; Pauline Hal, headlines; Herary and Lisle, delightful.

PRISCILLA (P. E. Seas, mgr.; Gus Sun, agent).—Illet's Dogs and Monkeys, feature; W. J. Woods and Co., won favor; Juggling Barretts, skiffull; Henry Bobber, pleased; Chas. Murry hit; Jno. Zouboulska, favorably received; others, Three Grays, Royer and French, and Tillie Lock.

STAR (Drew & Campbell, mgrs.).—Bohemian Burlesquers.
EMPIRE (Ed. McAdel, mgr.).—Trocadero Burlesquers.

WALTER D. HOLCOMB.

DAVENPORT, IA.

AMERICAN (C. E. Berkell, mgr.; agent, William Morris; rehearsal Monday 12.30).—Week 17, The banner week of weeks with "Paris By Night," a snappy, fast act. Lillian and Billy Raymond, with an act advertised as being taken by permission from "The Midnight Sons," hit. Ruth Garnold a. Allright and his wife, jugglers, good; Chub Schofield, b. f., finishes strong.

SHARON.

DAYTON, O.

LYRIC (Max Hurlig, mgr.; U. B. O., agent).—Anthony & André, Visocchi, very good; Tom Mahoney, pleasing; Master Gabriel and Co., big applause; Ollie Young and April, good; Charles Morati, "The Mardi Gras in Paris," headliner; Anita Diaz' Monkeys, big hit.

R. W. MYERS.

DES MOINES.

(By Wire).

ORPHEUM (Martin Beck, Gen. Mgr.; agent, direct).—Annetta Kallerman, big; "Mag Hagerty's Father," laughable; Cavana, good; Lillian Ashley, pleasing; Brown and Navaro, clever; Granville and Rodgers, good; Dale and Boyle, pleased.—**MAJESTIC**.—Five Normans, liked; "Pug, the Mop Lady," good; The Caltons, pleased; Anita Primrose, fair; George Fredo, good; Three Amers, liked. JOE.

ELMIRA, N. Y.

HAPPY HOUR (G. H. Ven Demark, mgr.; agent, U. B. O., Monday rehearsal 11).—Frederick Wright and Co., excellent; Gould Sisters, well received; Donobue and Stewart, good; Walter H. Bedell and Co., good.—**FAMILY** (Max Sherman, mgr.; agent, Buckner-Shea; Monday rehearsal 10).—Overton Four, hit; Healy and Barry, pleased; Gerlie Holt, good.

J. M. BEERS.

ERIE, PA.

PARK (Jeff Callan, mgr.; agent, U. B. O.; rehearsal Monday 10).—Gartelle Bros., went well; Pauline Wych, fair; Panke, good; Cooke, excellent; West and Henry, very clever; MacEvoy and Powers, big laugh; Models Jardin of Paris, big hit.—**COLONIAL** (A. P. Weschler, mgr.; C. R. Cummins, asst. mgr.; agent, Gus Sun; rehearsal Monday 10).—Conwell and O'Leary, big; Raffin's Monks, well; Nicholas, Nelson and Nichols, very clever; Wm. McDonald & Co., well received; Mr. and Mrs. J. J. Dowling, clever; Winkler's Military Dancers, very good.—**HAPPY HOUR** (D. H. Connelly, mgr.; agent, Geo. VerBeck).—Amkoza, clever; Fox and Carr, good.

M. H. MIZENER.

FALL RIVER, MASS.

SAVOY (L. M. Boas, mgr.; agent, Loew's Vaudeville; rehearsal Monday 10).—Hawana Bros., good; Edna Remming, very good; Ward and Cullen, good; Southern Four, good; Louis Chevalier and Co., big hit; Marlon and Helnes, very good; Caron and Herbert, very good.
PALACE (Wm. B. Stecker, mgr.; agent, U. B. O.; rehearsal Monday 11).—M. P. and 26-28, Williams and Stevens, good; Seymore and Dupree, big hit; J. E. Heywood, songs.

EDW. F. RAFFERTY.

VICTOR KREMER

"Night and Day"
Published in 3 keys.

"Don't Forget Me, Dearie"
Great march song.

"Just a Dream of You, Dear"
Ballad.

"After the Round-Up"
Cowboy song.

"Angle Worm Wiggle"
Great glide song, by Harry S. Lorch and I. Maynard Schwartz.

"Any Old Time or Any Old Place"
Conversation song

VICTOR KREMER (Himself)
87 Clark Street, CHICAGO

GOLDSBORO, N. C.

MESSINGER OPERA HOUSE (Schloss Circuit; Joe M. Nathan, mgr.).—Pictures; poor shows; no business. Colburns Minstrel 27.—**ACME** (H. R. Mason, mgr.).—Pictures; very good shows; business increasing. W. S. R.

HAMILTON, ONT.

TEMPLE (J. G. Appleton, mgr.; agent, U. B. O.; Monday rehearsal 10).—Marcelles, clever; Miller and Lyle, fair; Van Hovan, good; World and Kingston, big; "The Little Stranger," decided hit; Marshall Montgomery, good; Butler and Bassett, good. M. S. D.

HARTFORD, CONN.

POLI'S (Oliver C. Edwards, mgr.; agent, U. B. O.; Monday rehearsal 10).—DeHaven Sextette, went big; Connelly and Webb, comedy; Ed. Edward DeCoralia and Co., scored; George F. Hall, hit; Blossom Seeley, fine; Van der Koora, clever; Croton Bros., strong.

HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; rehearsals Monday and Thursday 11).—24-26, Venetian Trio, big hit; Ted Faust, clever; Margery Karn and Co., entertaining; Nice and Lovey, went well; Fox and Evans, good. R. W. OLMSTED.

HOBOKEN, N. J.

EMPIRE (H. M. Bruggemann, mgr.).—Fred Irwin's Big Show.—**LYRIC** (Grant Riggs, mgr.; agent, Marcus Loew).—Blanche Baird, pleased; Geo. C. Davis, very clever; Francesca Redding and Co., hit of bill. JOHN KAY.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.; agents, U. B. O.).—Ella Proctor Otis, fine; Bird Millman and Co., very good; Howard and Roy, captivated; Galletti Monkeys, pleased; Mr. and Mrs. Jimmy Barry, very good; Roses of Kildare, good; Mignonetti Rocking, fine.

WALNUT ST. (Mr. Ward, mgr.; agent, Gus Sun).—Three Singing Girls, pleasing; Musical Goolmans, pleased; Belle Meyers, very good; Don and May Gordon, fair; Madling and Sterling, good; Smith and Harris, good.
HOPKINS (Johnny Simons, mgr.; agents, Princess Ann Co.).—Three Rogers, hit; McCune and Grant, good; Geo. Cody and Merritt Sisters, pleasing; Ed and Hazel Lucas, very good; George Baron, good.

GAYETY (Al Boulter, mgr.).—"Big Banner Show."

BUCKINGHAM (Horace McCrocklin, mgr.).—"World of Pleasure."

J. M. OPPENHEIMER.

LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.).—Flo Irwin, assisted by Harry Mellich, went big; Gardner Family, good; Davis and Macauley, very good; Toki Kishi, good; Lewis and Casey, good; Zara Cannon Trio, fine; Jules Harron, funny. JOHN J. DAWSON.

MALDEN, MASS.

AUDITORIUM (W. D. Bradstreet, mgr.; agent, U. B. O.; Monday rehearsal 11).—Banner bill. Ray Snow, fine; Grace Hawthorne, well received; Bruce Morgan, favorites; Ward and Raymond, funny; Ten Merry Youngsters, took well.

THOS. C. KENNEY.

MERIDEN, CONN.

POLI'S (Tom Kirby, mgr.; agent, James Clancy; Monday rehearsal 11).—20-22, Paul Stevens, good; Nolan and Wilson, fair; Weston Sisters, clever; 8 Richardson, very good;

Opening With the S-C Road Show, Cincinnati, Nov. 20th, for Season---Then to Europe

ED RAYMOND AND VERA HALL

Omaha, Oct. 23

"PEDAL POETRY"

Management, B. A. MYERS

"Boys in Blue," hit. 24-26. Claude Rant, good; Woole, Moore and Young, very good; Alice Braham and Co., fair; Mildred Flora, good, Mr. and Mrs. Mark Murphy, fair; Ferrell Bros., cyclists, good. W. F. S.

MONTREAL.

ORPHEUM (Geo. F. Driscoll, mgr.; agent, U. B. O.; rehearsal Monday 10.)—"On a House Top" Co., with Mr. Knute Erickson, went big; Herzog's Stallions, very big; Avon Comedy Four, hit; Tempest and Sunshine, riot; Una Clayton and Co., passable; Patsy Doyle, big; Shriner and Willis, appreciated; Frank Whitman, fair. FRANCAIS (J. Houle, mgr.; agent, U. B. O.; rehearsal Monday 10.)—"The Last Days of Pompeii," good; Golden and Hughes, fair; Dora Peletier, very big; Faust Brothers, fair. "BILLY" ARMSTRONG, fair.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10.)—"Reuben Sims, pleasing; Roscoe and Sims, laughing hit; Steele Brinkman and Steele, neat and clever; Prof. W. Bristol's Equine Wonders, hit. GEO. FIFER.

NASHVILLE, TENN.

ORPHEUM (Geo. H. Hickman, mgr.; agent U. B. O.; rehearsal Monday 10.30.)—"Melotte Twins and Clay Smith, danced into favor; Neff and Star, very good; Clifford Walker, clever monolog. Terry & Elmer, hit; Harris & Robinson, above par; Pero & Wilson, good; Roscoe Trosner & Helen Reed, clever headline.---GRAND (Geo. H. Hickman, mgr.; agent Princess Exchange; Monday rehearsal 10.)—"Smith & Roland, headline, well received; Wells & Sells, very good; Delaphone, well liked; Reynolds & Miller, won applause.---FIFTH AVENUE (F. Furlong, mgr.; agent, Hodgkins; Monday rehearsal 10.30.)—"Knight & Dyer, good headline; Douglas Flint Co., close second; J. Smith, splendid; Rheno & Asaro, fair; Garvey & Davis, delighted.

F. P. Furlong, southern manager for the Hodgkins Circuit and manager for the Fifth Avenue, has returned from Chicago, where on the past week he was booking acts.

Jack Wells, manager of the Bijou Circuit and numerous other theatres in the south, is in the city.

William Wasman, Mgr. Crystal, has opened an independent film booking exchange with headquarters in this city. BILLY BELL.

NEWARK, N. J.

PROCTOR'S (R. C. Steward, mgr.; agent, U. B. O.; rehearsal Monday 9.)—"Homer B. Mason, Margaret Keeler and Co., laughing hit; "College Life," fair; Pat Rooney and Marlon Bent, repeated former hit; "Three Shorties," clever; Ben Smith, good; Sprague and McNeese, fine; John Birch, very good; E. L. Goldberg, "Cartoonist," very good.---EMPIRE (Leon Evans, mgr.; agent, Tiger Lillies.)—"WALDMANN (Lee Ottelengni, mgr.)—"Majestics."---ARCADE (Leon Munford, mgr.; rehearsal Monday 9.)—"McCusick and St. Leon, good; Janson and Whitaker, very good; Harry Taylor, clever. JOE O'BRYAN.

NEW HAVEN, CONN.

POLI'S (F. J. Windsch, mgr.; agent, U. B. O.; rehearsal Monday 10.)—"Tom Walker on Mars," novel conception, well presented; Tom Waters, received with acclaim; Tom Barry and Co., very funny; Novette, applauded; J. Alten Keene, acceptably; Camille Trio, and The Boltons, concluded the bill. E. J. TODD.

NEW LONDON, CONN.

LYCEUM (Walter T. Murphy, mgr.)—"Mr. and Mrs. Mark Murphy, very funny; Claude Rane, good; Wolf, Moore and Young, excellent; Mildred Flora, pleasing; Ferrell Bros., amused; Alice Braham and Co., bit of bill.---EMPIRE (Empire Amusement Co., mgrs.)—"Trainer and Wilson, very good; Lambert Trio, ordinary; The Aldeans, amusing.---LAWRENCE (H. A. Chenoweth, mgr.; rehearsals 11, opening day.)—"Nichols Trio, fair; Mae Clark, good; Houston and Olmstead, pleasing; Billie Beverly, very good.---ORPHEUM (Bullock & Davis, mgrs.; Phil Hunt, agent; rehearsals 11, opening day.)—"24-26, Marvellous Castellaines, clever; Ray T. Morton, ill. songs; Marcita, clever. S. M. P.

NEW ORLEANS.

By O. M. Samuel. ORPHEUM (Martin Beck, gen. mgr.; agent, direct.)—"Cycling Auroras, fine, with great finish; Sydney Shields (local girl) received ovation; Bert and Lottie Walton, conventional comedy acrobats; Fred Walton, pleasing; Hanlon Bros. go big; Hugh Lloyd, wire, clever; Brown, Harris and Brown, bit of show. AMERICAN (James R. Cowan, mgr.; agent, William Morris; Sunday rehearsal 10.)—"Wish Wynne, tumultuous reception; Eddie Foley,

opened nicely; Count and Countess Chello, "Thought Transmission," Cain and Odum, and Richards and Montrose scored hugely; Geo. Primrose and Boys danced into favor; The Reros, capital closing number.

WINTER GARDEN (Frank B. Chase, mgr.)—"Pop" vaudeville.

MAJESTIC (L. E. Sawyer, mgr.)—"Tyson Extravaganza Co., vaudeville and pictures.

CRESCENT (T. C. Campbell, mgr.)—"Al. G. Field's Minstrels.

HAPPY HOUR (Al. Durning, mgr.)—"Pritchard Sisters, Harris and Turner, Paul Morton, William Wright.

Leopold Levy, manager of the Victor, has leased the building next door, and doubled the theatre's seating capacity.

NORFOLK, VA.

COLONIAL (S. W. Donalds, mgr.; agent, U. B. O.; rehearsal Monday 10.)—"Selma's Venus, artistic triumph; Dooley and Sayler, scream; Amsterdam Quartette, good; Ernest Carr and Co., fine; Willette Whitaker, received well; Harry Tauda, great; Rice, Sully and Scott, fair.---MAJESTIC (Otto Wells, mgr.; Norman Jeffries, agent).---American Male and Female Minstrels, big hit with the Four National Dancers.---ORPHEUM (M. B. Butler, mgr.; Norman Jeffries, agent).---"Examination Day, great; Belle Carmen, very good; John Zimmer, very good. HELLER.

NORWICH, CONN.

POLI'S (H. H. Bliss, mgr.; agent, U. B. O.; rehearsal Monday 9.30.)—"24-26, Four Floods, very good; Pianophilend Minstrels, good; Sadie Sherman, very good; Tom Dempsey, clever; Wise Mike, amusing.---AUDITORIUM (J. P. Egan, mgr.; rehearsal Monday 11; U. B. O. agent).---Kuma Family, great; Cycling Gals, well, good; Philip Jean Barnard, clever; Page and Morency, very good. F. J. FAGAN.

OMAHA.

(By Wire.)

AMERICAN (William Morris, mgr.; agent, direct.)—"Will Van Allen, pleased; Cannares, clever; Joe Bannister, well received; Eleanor Sharp, good; "Fullman Porter Maids," decided hit; Raymond and Hall, pleased; Hale Bros. amusing; Dalto Fries Trio, novelty; good house.---ORPHEUM (Martin Beck, gen. mgr.; agent, direct.)—"Samaroff and Sonia, good; Forbes and Bowman, liked; "At the Waldorf," extraordinary; Harry Atkinson, clever; Edwards Davis, excellent; Taylor, Krantzman and White, up to date; Clifton, pleased; packed houses.---GAIETY, "London Belles," excellent show.---PARLOR--Maxim Bros., good; Billy Baxter, clever; "Mascot," wonderful; full house; Cameraphone-La Vettes, liked; Barons, good. BURCHAM.

PITTSBURG, PA.

GRAND (Harry Davis, mgr.; U. B. O. agent; rehearsal Monday 9.)—"Tom Jack Trio, good; Field Brothers, clever; Shrode and Mulvey, good; Kelly and Wilder, entertaining; Great Howard, much applause; Konerz Brothers, very good; "The Code Book," fair; Frank Fogarty, hit; Fred St. Onge Company, good.

FAMILY (John P. Harris, mgr.; agent, Morkanster; rehearsal Monday 9.)—"Mr. and Mrs. Snow, won favor; Carson and Deyveraux, took well; Tower Brothers, fair; Whaley and Whaley, entertaining; Artie Martella, good; Jack and Clara Roof, excellent; Kitty LeRoy, graceful; Foy Brothers, funny.

LIBERTY (Abe Cohen, mgr.; agent, Gus Sun; rehearsal Monday 10.)—"Dan Weston, big hit; Fields and Hanson, good; The Kleners, very good; Hennings, Lewis and Hennings, excellent.

GAIETY (Henry Kurtzman, mgr.)—"Jersey Lillies," presenting a show, merit.

ACADEMY (Harry Williams, mgr.)—"Williams "Imperials," well received. M. S. KAUL.

PITTSFIELD, MASS.

EMPIRE (J. H. Tebbetts, mgr.; agent, U. B. O.; rehearsal Monday 10.)—"Musical Brando, good; Bell Boy Trio, very good; Loraine, Dudley & Co., good; Clara Ballarini, fine; Ray Cop, hit; Frank Mayne & Co., in "The Third Degree," good; Sketch, well acted; ill. songs and mov. pictures. FRANKLIN.

PORTSMOUTH, O.

SUN (R. R. Russel, mgr.; agent, direct; rehearsal Monday 10.)—"Woodford's Animal Girls, pleasing; Mae Fisher Co., fair; Elsie Mane, pleased; 4 Shannons, very clever.---MAJESTIC (Maler and Holmeger, mgrs.; Coney Holmes, agents; rehearsal Monday 10.)—"Billy Burns, good; Holmes and Holmes, pleased; James Reynolds, very good; Zenda and Co., fair. GORDON.

RACINE, WIS.

BIJOU (F. B. Stafford, mgr.; agent, W. V. A.)—"The Austins, good; Eddie Gray, applause; Willis Hall and Co., excellent; Dollie LeGray, good; Mad Miller, rounds of applause. J. E. P.

READING, PA.

ORPHEUM (C. C. Egan, mgr.; agent, U. B. O.; rehearsal Monday 10.30.)—"Florence Boces, pleased; Rutledge and Pickering, good; Chick Sales, hit; Flying Halleys, hearty reception. LYRIC (Frank D. Hill, mgr.; agent, Loew; rehearsal Monday 10.)—"Barry and Mildred, laughs; Elsie Ford, pleased; Lemonier and Smith, good; Young and Wardell, clever; Piron, scored.

PALACE (W. K. Goldenberg, mgr.; agent, Bart McHugh; rehearsal Monday 10.30.)—"Robinson and Bissetta, good; Joe Kelsey, pleased; Miller and Russell, liked; Musical Buskicks, good; Warren and Dale, laughs. G. R. H.

RENOVO, PA.

FAMILY (Albright & McCarthy, mgrs.; Nixon-Nirlinger, agents; rehearsal Monday and Thursday, 3.30.)—"24-26, Colorado Charley and his sister, shooting and knife throwing, good; Eleanor Cameron, singer, well liked; 27-20, "Vacation Days." WM. E. ALBRIGHT.

ROANOKE, VA.

JEFFERSON (I. Schwartz, mgr.; agent, Norman Jeffries; rehearsal Monday 10.)—"Belows, Temple and Bellows, excellent; Billy Barron, well liked; Lane, Goldman and Lane, scored. J. R. MANSEY.

ROCK ISLAND, ILL.

MAJESTIC (W. V. A., agent, J. P. Quinn, mgr.; rehearsal Monday 12.30.)—"Willard's Temple of Music, scored; Farmer Jones and Pigs, amusing; Reiff, Clayton and Reiff, clever; Karrell, pleased. LOUIS F. WENDT.

SALT LAKE CITY.

(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, direct.)—"Krago Trio, good; Irene Howley, fine; Mr. and Mrs. Erwin Connelly, classes; Arthur Bowen, hit; McKay and Cantwell, great; "Jack the Giant Killer," headline.---CASINO (C. W. Midgely, mgr.; agent, Ed. Fisher.)—"Davis and Franklin, fine; Marlonette Trio, good; The Casino Girls, good; M. P. MAJESTIC (Harry Revier, mgr.)—"Doherty and Levy; Gladys Wheeler; Eleanor and Gores; M. P. OWEN.

SAVANNAH, GA.

ORPHEUM (Joseph A. Wilensky, mgr.; agent, W. M. A.; rehearsal Monday 2.)—"Sully Duo, scored; Allen Wightman, big hit; May Swartwood and Williams, substantial hit, Eugene Emmett, fair; Minnie Bernhards Marlonettes, hit. LIBERTY (Frank and Hubert Bandy, mgrs.; agent, Princess Theatrical Ex. rehearsal, Monday 12.)—"Arnold B. Wurnelle, excellent, Great Barrington, hit; Mme. Esther Palme, charming; Herbert and Willing, big hit; Gilroy, Haines and Montgomery, tremendous.

SIoux CITY, IA.

(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Sunday 10.)—"Henry French, impersonator, good; Josie Heather, songs, well liked; Harlan E. Knight and Co., well presented, sketch; Frank Stafford & Co., clever; Mildred Graver, pleased; Tony and Erna Ballott, enjoyable. C. S. CAREY.

SPRINGFIELD, MASS.

POLI'S (S. J. Breen, mgr.; rehearsal 10 Monday; agent, U. B. O.)—"Adonis and dog, opened well; Minnie St. Clair, very good; Beatrice Ingram, in "The Duchess," clever; H. T. MacConnell, excellent; Charles and Fanny Van & Co., new act, as good as old; Joe Maxwell

& Co., excellent.---BIJOU (Ed. L. Knight, mgr.)—"Gypsy Singers, good.---NELSON (H. L. Dillenbach, mgr.)—"Roach and Hart; Rose Reading; The Stanton.---The Gilmore will most likely start a policy of burlesque again next month, after experimenting with second-class attractions.

SYRACUSE, N. Y.

GRAND (Joseph Pearlstein, mgr.; agent, U. B. O.; rehearsal Monday 10.)—"Strength Bros., fared well; Rita Redfield, fair; Robert Henry Dodge and Co., poor sketch, nerve-racking; Karl, got over well; Boston and D'Armond, scored; Isabelle D'Armond, full of life; Frank Keenan, will long be remembered, Keenan makes the act a decided hit; Raymond and Caverly, pleased; Josef Coleman's Dogs, Cats and Ponies closed, hit. CRESCENT (John J. Breslin, mgr.; agent, U. B. O.; rehearsal Monday 10.30.)—"Musical Santley, pleased; Davis and Cooper, fared well; The Four Masons, riot; Lawrence and Edwards, fair; The Lovellos, very clever. HENRIETT.

TOLEDO, OHIO.

ARCADE (Harry Hurtig, mgr.; agent, Gus Sun.)—"Opened to big houses Sunday. Two acts failed to put in appearance Sunday. They came later. Rismor, Hawaiian Quartet, Golden Troupe, Chas. Heclow, Shorty Edwards, Harris & Randall, Paul Gordon. Shorty Edwards, the little comedian also failed to show up Sunday and one of the members of the Quartet was missing. The management sure had their troubles, but bill is rounded out now and ought to draw the crowds. VALENTINE (Harry Smith, mgr.; agent, Coney Holmes.)—"Vaudeville taken out this week for "Jumping Jupiter." Wednesday "The Dollar Princess." EMPIRE (Harry Winter, mgr.)—"Knickerbockers" getting business.---ORPHEUM (Chas. Nassar, mgr.)---V. & M. P.

The building of the new Keith theatre is rapidly progressing. From the looks it won't be long before Toledo theatre goes will have an opportunity to see the higher class vaudeville. Although Keith has been in the city before and could not make it go, it is the opinion of most every one that the better vaudeville will come to stay this time. J. B. GARDNER.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr.; agent, U. B. O.; rehearsal Monday 10.)—"Valerie Bergere and Co., went big; Chadwick Trio, received great applause; Moffat and Clare, very clever; Lewis and Chapin, pleased; Josephine Davis, big band; Conlin, Steele and Carr, pleased; The Four Readings, clever. A. T. CHASE.

YONKERS, N. Y.

WARBURTON (Jos. E. Schanberger, mgr.; Edw. S. Keller, agent; Monday rehearsal 10.30.)—"Excellent Bill; Ellie Hawaiili, went big; "The Silver Bottle," musical sketch, fine; Katherine Emmett and Co., in "Interviewed," absorbing; Harry Lester, favorite; Walter Lawrence and Co., in comedy sketch, good; Louis Wesley and Louise Richmond, in "The Four Georges, comedy acrobats, ordinary; pictures. ORPHEUM (S. Schwartz, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 12.)—"20-22, George Thatcher, comedian, liked; Miss Toki, Jap., good; Rose Marston and Co., comedy sketch, hit. 24-26, Walter Ellis and Co., comedy sketch, laughs; Quigley Bros., comedians, liked; Three Judges, acrobats, very good; Pictures. GETTY SQUARE (Ed. Rowlands, mgr.; agent, direct.)—"Nat Farnum and Co., here for last two weeks again holding over, meeting with big success in brief comedy farces; pictures. CRIS.

Yes --An Act that is an absolute riot can get Booking.

BELDON-CHAPPLE and CO.

This Week (Oct. 24), Poli's, Scranton. Scranton "Truth," Oct. 25; Milo Beldon and Co. in the HURRICANE LAUGHING SKETCH. "What's the Matter with Father." EARNED THE LAUGHS. It is a VERY GOOD COMEDY NUMBER. UNITED TIME. Direction EDW. S. KELLER.

LIEUT. ELDRIDGE

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SEE SAN FRANCISCO ON FIRE with Red Flames Made of Colored Sand

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Enormous success this week (Oct. 24), Alhambra, New York

Week Oct. 31, Bronx, New York

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Assisted by company of four presents Gordon Davis' Breezy Vaudeville Farce

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Presenting the new original pantomime comedy, "THE DUTCHMAN'S FIRST VISIT"

This Week (Oct. 24), Union Hill. All communications, M. S. BENTHAM

Presenting a
Novelty Singing
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CUMMINGS AND GLADYINGS

THIS WEEK
(Oct. 24)
HATHAWAY'S
Brockton

TOMMY

MAMIE

KELLY AND LAFFERTY "THE TWO PEE WEES"

A Dancing Act that is Different from the Rest.

Always Working.

This Week (Oct. 24), Trent Theater, Trenton, N. J.



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WATCH THE NEW NOVELTIES
THIS WEEK (OCT. 24) CLOSING THE BILL AT KEITH'S BOSTON

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Sam Chip and Mary Marble

in Vaudeville

Direction JOHN W. DUNNE

Black Bros.

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Next Week (Oct. 31), Hammerstein's Victoria, New York
JO PAIGE SMITH did it.

COLONIAL, NEW YORK,
THIS WEEK (Oct. 24)

Zertho's Novelty

BIG SUCCESS

ORPHEUM, BROOKLYN,
NEXT WEEK (Oct. 31)

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FOR WEEK OCT. 31
WHEN NOT OTHERWISE INDICATED.

(The routes given are from OCT. 30 to NOV. 6, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished by artists. Addresses care newspapers, managers or agents will not be printed.)

"B. R." after name indicates act is with burlesque show mentioned. Routes may be found under "Burlesque Routes."

"C. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.

TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

PERMANENT ADDRESSES GIVEN FOR OVER THE SUMMER MUST BE REPLACED BY WEEKLY ROUTE FOR THE PRESENT SEASON.

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The Original "HANK SPONGER."
Next Week (Oct. 31), Bijou, Decatur, Ill.

Adams Sam D Trocadero B R
Adams Edward B Orpheum Budapest
Adams Billy 39 Milford Boston
Adams & Lewis 106 W Baker Atlanta
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Aberns Victoria Baltimore
Altken Bros 234 Bedford Fall River
Altken Great 2219 Gravel New Orleans
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Aldines The 2922 Cottage Grove Chicago
Alexander & Bertie 41 Acne Lane London
All Sidi 909 Spring Pittsburgh
Allaire & Jeans 95 John Fall River
Allen Joe Robinson Crusoe Girls B R
Allen Leon & Bertie Orpheum Lorain O
Allen Marie Columbians B R
Alline Joseph 422 Bloomfield Hoboken N J
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Alvino & Rialto Majestic Fane Ill
Alquist & Clayton 645 Beren Brooklyn
Amers Three Family Fargo N D
American Newsboys Barrison Waukegan Ill
Amsterdam Quartette Colonial Norfolk
Anderson Gertrude Miss N Y Jr B R
Anderson & Anderson 328 Dearborn Av Chicago
Anderson & Ells 3603 Locust Phila
Andrew & Abbott Co 3862 Morgan St Louis
Appales Animals Orpheum Minneapolis
Araki Troupe Haag Show C R
Arberg & Wagner 511 E 78 N Y
Ardelle & Leslie 19 Brozel Rochester
Arlington Billy Golden Crook B R
Arlington Four Greenpoint Brooklyn
Armstrong Grace 810 Dearborn Av Chicago
Armstrong Ted V Serenaders B R
Armstrong and Verne Royal Wellington, N Z
Arthur Mae 15 Unity Pl Boston
Ashner Tessie Irwins Big Show B R
Atkinson Harry 21 W 20 N Y
Atwood Warren 111 W 31 N Y
Aubrey Rene Runaway Girls B R
Auer S & G 418 Strand W C London
Austin Jennie Follies of New York B R
Austin & Klumker 3110 E Phila
Avery W E 5006 Forestville Chicago
Ayers Ada Follies of New York B R

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Barrington M Queen of Jardin de Paris B R
Barron Geo 3002 S Av N Y
Baker Harry 701 W Waukegan Milwaukee
Baker & Garfield 2899 E 83 Cleveland
Bartlett Harmon & Erngil 353 W 56th N Y
Barto & McCue Midnight Maidens B R
Barton Joe Follies of the Day B R
Bates Virgie Irwins Big Show B R
Bates & Neville 65 Gregory New Haven
Baum Will H & Co 97 Wolcott New Haven
Baumann & Ralph 360 Howard Av New Haven
Baxter Sidney & Co 1722 48 Av Melrose Cal
Bayfield Harry Forepaugh-Sells C R
Bayton Ida Girls from Happyland B R
Be Ano Duo 3442 Charlton Chicago
Beaman Fred J Hudson Heights N Y
Beardley Sisters Union Hotel Chicago
Beaugarde Marie Merry Whirl B R

Behler Agnes Dreamlanders B R
Behren Musical 52 Springfield Av Newark N J
Belmel Musical 341 E 87 New York
Bell Arthur H 488 12 Av Newark N Y
Bell Boy Trio Auditorium Lynn Mass
Bell Norma Bowers Burlesquers B R
Belle May Robinson Crusoe Girls B R
Belmont May Century Girls B R
Belmont Joe 70 Brook London
Belmont Florence Girls from Happyland B R
Belmont M Follies of New York B R
Benn & Leo Scenic Waltham Mass
Bennett Archie Irwins Big Show B R
Bennett Florence Irwins Majestic B R
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Bentley Musical 121 Clipper San Francisco
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Black John J Miss N Y Jr B R
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Blair Hazel Reeves Beauty Show B R
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"Bits of Vaudeville."

This Week (Oct. 24), Wigwam, San Francisco.

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Bouillon & Quinn 212 W 42 N Y
Boutin Harry & Co 1365 E 55 Chicago
Bouvier Mayme Merry Whirl B R
Bowers Walter & Crocker Broadway Brooklyn
Bouman Fred 14 Webster Medford Mass
Boyd & Allen 2706 Howard Kansas City
Boyle Bros Majestic La Crosse Wis
Bradley & Ward Barnum & Bailey C R
Bradleys The 1814 Rush Birmingham
Bradna Fred Barnum & Bailey C R
Bray Joe Irwins Big Show B R
Brennan Geo Trocadero B R
Brennen Samuel N 2565 Tulip Phila
Brinkley The 324 W 30th N Y
Bristow Lydia Dreamlanders B R
Britton Nellie 140 Morris Philadelphia
Brixton & Brixton 708 Lexington Brooklyn
Broe & Maxim Orpheum Omaha
Brookes & Carlisle 88 Glenwood Buffalo
Brookland Chas Runaway Girls B R
Brooks Florie Big Show B R
Brooks The Girls from Happyland B R
Brooks Harvey Cracker Jacks B R
Brooks Walter Baker Denver Indef
Brooks & Kingman 2 Synde Boston
Brooks & Jennings 861 W Bronx N Y
Brown Sammie Bowers Burlesquers B R
Brown & Brown 69 W 115 N Y
Brown & Farlardeau Hudson Union Hill N J
Brown & Wilmot 71 Glen Maiden Mass
Browning & Lavan 895 Cauldwell Av N Y
Bruce Lena Lovemakers B R
Bruno Max C 160 Baldwin Elmira N Y
Bryant May Irwins Big Show B R
Brydon & Harman 220 Montgomery Jersey City
Buch Bros Pantakes St Joe Mo
Buckley Anna Bijou Racine Wis
Buckley Joe Girls from Happyland B R
Buckley Louise Olympia Wash
Bullock Tom Trocadero B R
Burdick The 2219 18th Philadelphia
Burgess Bobby & West Ste Major Columbia Ga
Burgess Harvey J 627 Trenton Av Pittsburgh
Burke Minnie Trocadero B R
Burke & Farlow 4087 Harrison Chicago
Burnett Tom Century Girls B R
Burns May & Lily Family Buffalo
Burrows Lillian 3050 North Chicago
Burt Wm P & Daubert 133 W 45 N Y
Burton Jack Marathon Girls B R
Burch Devere Four Reeves Beauty Show B R
Rushnell May Fads & Follies B R
Rutters Musical 423 S 8th Phila
Rutterworth Charlie 850 Treat San Francisco
Byron 107 Hill Av Roxbury Mass
Byron Ben Passing Parade B R

C
Cahill Wm Reeves Beauty Show B R
Caine & Odum 72 Wilson Newark O
Callahan Grace Bohemians B R
Cameron Eleanor Vaudeville Kane Pa
Campbell Harry Marathon Girls B R
Campbell Phyllis Merry Whirl B R
Campbell & Parker Rose Sybil B R
Candell Al 324 W 37 N Y
Canfield & Carleton 2218 80 Bensonhurst L I
Cantway Fred R 6426 Woodlawn Av Chicago
Capman Bert Follies of New York B R
Capron Nell Follies of New York B R
Cardon Chas Vanity Fair B R
Cardwell Sisters 422 N Liberty Alliance O
Carey & Stamps 304 42 Skirt
Carle Irving 4203 No 41 Chicago
Carmelo Pictures Broadway Gaiety Girls B R
Carmen Frank 465 W 163 N Y
Carmen Beatrice 72 Cedar Brooklyn
Carmontelle Hattie Marathon Girls B R
Carroll Nettie Trio Barnum & Bailey C R
Cawston & Van 5428 Monte Vista Los Angeles
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Cartis The Ava Mo
Casad & DeVerne 1047 Walnut Cleveland
Casus & La Mar Clark 247 Montgomery Ala
Case Paul 81 S Box Chicago
Caudell & Driver 1849 Hitt New York
Celest 74 Grove Rd Clapham Pk London
Celeste Grace Midnight Maidens B R
Chabanty Marguerite Columbians B R
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Champion Mamie Washington Society Girls BR
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Claton Carlos 2254 S Av Nashville Tenn
Clayton & Ralston 1849 Dayton Ave St Paul
Clayton Fred Players American Chicago Indef
Clear Chas 100 Morangside Av N Y
Clemons Cam'n 462 Columbia Dorchester N Y
Clemons Margaret Midnight Maidens B R
Clermont & Miner 30 W 99 N Y
Clever Trio 2128 Arch Phila
Cliff & Chiles 1516 W 11th Chicago
Clito & Sylvester 928 Winter Phila
Clure Raymond 657 Dennison Av Columbus O
Cluy Rochelle 1479 Hancock Quincy Mass
Coattas Musical Bijou Battle Creek
Codena Mille Barnum & Bailey C R
Coba Will H Miss N Y Jr B R
Cohen Ned Hastings Show B R
Cole Chas C Rollickers B R
Coleman Al Majestic Montgomery
Collins Eddie 5 Reed Jersey City N J
Collins Fred Dreamlanders B R
Colton Tommy Fads & Follies B R
Colton & Darrow Kentucky Belles B R
Comrades Four 324 Monte Av N Y
Conn Hugh L Fads & Follies B R
Connolly Pete & Myrtle 720 N Clark Chicago
Connolly & Webb Polis Bridgeport
Connolly Mr & Mrs Orpheum Denver
Coogan Alan Lovemakers B R
Cook Geraldine 675 Jackson Av N Y
Cook & Myers 1516 W 11th Chicago
Cooke Robert & Summers Central Dresden
Corbett Ada Miss N Y Jr B R
Corbett & Forrester 71 Emmet Newark N J
Corinne Suzanne Fads & Follies B R
Cornish Wm A 1106 Eway Seattle
Cotter & Boulden 1838 Vineyard Phila
Cottrell & Hamilton Star Des Moines
Coyle & Murrell 3327 Vernon Av Chicago
Coyne Tom Hastings Show B R
Crawford Catherine Reeves Beauty Show B R
Crawford Glenn S 1439 Baxter Toledo
Crelighton Bros Midnight Maidens B R
Cress & Dayna Majestic Chicago
Crisp Ida Irwins Big Show B R
Crosby Anna 162 E 8 Peru Ind
Cross & Josephine Orpheum Duluth
Cross & Maye 1312 Huron Toledo
Culhane Comedians N Vernon Ind
Cullen Thos Runaway Girls B R
Cullen Bros 2916 Ellsworth Phila
Cumming & Colonna Palace Bradford Eng
Cumming & Thornton Majestic Hot Springs
Cummings Josie Rose Sybil B R
Cummings Mr. and Mrs Central Madgeburg Ger
Cunningham B & D 117 Wash Champaign Ill
Cunningham & Boulden 1838 Vineyard Phila
Curtin Palace Century Girls B R
Curtis Blanche Marathon Girls B R
Curtis Sam J Majestic Des Moines
Curtis & Stevens Miners Bowery New York
Cutty Musical Orpheum Seattle
Cycling Brunettes Keiths Boston

D
Dagwell Sisters Orpheum Brooklyn
Dale Warren E 1306 S Carlisle Phila
Dale & Harris 1610 Madison Av N Y
Daley Wm J 108 N 10 Phila
Daly & O'Brien National Sydney Indef
Daly County Choir Majestic Butte
Dare Bros Pantakes Seattle
Davenport Edna Big Banner Show B R
Davenport Three Barnum & Bailey C R
Davis Hazel M 5538 La Salle Chicago
Davis & Bogard Bijou Piqua O
Davis & Cooper 1920 Dayton Chicago
Davis Imperial Three Grand Portland

Davidson Dott 1805 Michigan Av Niagara Falls
Dawson & Gillette 344 E 58 N Y
De Buts Count Majestic Houston
De Chalmville 812 1213 Douglas Omaha
DeGrace & Gordon 222 Liberty Brooklyn
De Hollis & Gordon 218 Republic Chicago
De John B 718 Jackson Milwaukee
De Mar Rose 807 W 37 Pl Chicago
De Mario Apollo Berlin
De Milt Gertrude 818 Sterling Pl Bklyn
De Oesch Mille M 336 So 10th Saginaw
De Renzo & La Due Colonial Lawrence Mass
De Vary Thos Big Banner Show B R
De Volde Ermond J & Co 40 Eway Norwiche Ct
De Vore Tony Watsons Burlesquers B R
De Vere & Roth Imperial Chicago
De Verne & Van 4572 Yates Denver
DeWitt Burns & Torrance Scala Copenhagen
De Young Tom 156 E 113 N Y
De Young Mabel 127 W 115 N Y
Dean 452 2 Niagara Falls
Dean & Sibby 483 Columbus Av Boston
Deas Reed & Deas 263 W 80 N Y
Deery Frank 204 West End Av N Y
DeLaney Patsy Miss N Y Jr B R
DeLavoie Will Hones London Show C R
Dezor Arthur Iressa 201 Show B R
Delmore Adelaide Girls from Happyland B R
Delton Bros 261 W 88 N Y
Demacos The Alpha Erie Pa
Deming & Alton Americans B R
Denman Louise 189 Rawson Atlanta
Denton G Francis 451 W 44 N Y
Desmond Vera Lovemakers B R
Desperado Barnum & Bailey C R
Destiny 486 16 Detroit Mich
Dias Mona Bohemians B R

Anita Diaz's Monkeys

Direction AL SUTHERLAND.

Dillae Max Forepaugh-Sells C R
Dilias The 142 E 5 Mansfield O
Dixon Belle College Girls B R
Dobbs Wilbur Ginger Girls B R
Dodd Fae & Jessie 201 Division Av Bklyn
Doherty & Harlowe 428 Union Brooklyn
Dojan & Lenhart 2460 7 Av N Y
Doisaghy G Francis 319 65 Brooklyn
Donald & Carson 216 W 108 N Y
Donegan Sisters Bon Tons B R
Donner Doris 343 Lincoln Johnstown Pa
Doos Billy 102 High Columbia Tenn
Douglass Chas Washington Society Girls B R
Downey Leslie T Elite Sheboygan Wis Indef
Doyle Phil Merry Whirl B R
Drew Chas Passing Parade B R
Drew Dorothy 377 S Av N Y
Dube Leo 258 Stora Av Troy
Du Bois Great & Co 80 No Wabash Av Bridgeport
Du Mar & Qualtieri 397 W Water Elmira N Y
Duffy Tommy Queen of Jardin de Paris B R
Dunbar Mable Bijou Tulsa Okla Indef
Duncan A O Grand Evansville Ind
Dunedin Troupe Bon Tons B R
Dunham Jack Bohemians B R
Dunn Arthur F 217 E Lacock Pittsburg
Dupille Ernest A 98 Charing Cross London
Dupree & DeYoe 3733 N Capitol Indianapolis
Dupres Fred Orpheum Sioux City
Durgin Geo Passing Parade B R
Dwyer Lottie Trio Hip Huntington W Va

JEANETTE DUPRE

Address American Theatre, San Francisco.

Eddy & Tallman 640 Lincoln Blvd Chicago
Edinger Sisters Colonial Vincennes Ind
Edman & Gaylor 28 39 Richmond Ind
Edna Ruth 419 W Green Glen N Y
Edwards Gertrude Miss N Y Jr B R

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Management Ed. S. Keller.

Edwards Jessie Pantages St Joe Mo
Edwards Shorty Orpheum Lima O
Eddythe Corinne 225 S Robey Chicago
Egan Geo Major Girls B R
El Barto 2581 Hollywood Phila
Elber Lew Bowers Burlesquers B R
Ellott Jack Runaway Girls B R
Ellsworth Harry & Lillian Century Girls B R
Elwood Perry & Downing 924 Harlem Av Balto
Emelle Troupe 604 E Taylor Bloomington Ill
Emerald Connie 41 Holland Rd Brighton London
Emerson & Le Clair 23 Beach Av Grand Rapids
Emerson Ida Robinson Crusoe Girls B R
Emerson Harry Midnight Maidens B R
Emmett & Lower 419 Pine Darby Pa
Englebreth G W 2313 Highland Av Cincinnati
Ennor Wm Hastings Show B R
Eringer Mabelle E 216 S Central Av Chicago
Esmond H T 1284 Putnam Av Brooklyn

Evans Allen Irwins Big Show B R
Evans Bessie 3701 Cottage Grove Av Chicago
Evans Teddy Midnight Maidens B R
Evans & Lloyd 923 E 12 Bklyn
Evelyn Sisters 252 Green Av Bklyn
Everett Gertrude Fads & Follies B R
Evers Geo 210 Losoya San Antonio
Ewing Chas & Nina 455 Telfair Augusta
Exela & Franks Crystal Marysville Mo

FARRELL-TAYLOR TRIO

Funnest Black Face Act in Vaudeville.
Next Week (Oct. 31), Gaiety, Brooklyn

Fawn Loretta Rose Sybil B R

REPRESENTATIVE ARTISTS

PRIMROSE FOUR

WRIGHT—CANTWELL—MURPHY—GIBNER

"1000 POUNDS OF HARMONY"

THE SO DIFFERENT QUARTET

Return to HAMMERSTEIN'S Next Week (Oct. 31) THIS WEEK (Oct. 24), ALHAMBRA, New York

Mr. Jack Hayman's offer of the Moss-Stoll Tour in England had to be refused because of future bookings in the U. S. A.

Nov. 7, Keith's, Providence

Management JO PAIGE SMITH

**CATES**

World's Greatest and Best Musical Act

\$1,000.00 IN CASH TO PROVE OUR CLAIM TO THIS TITLE.

The Four Musical Cates win high praise by their finished playing upon a variety of instruments, among which is a saxophone, said to be the largest in the world.—Valentine, Toledo, Ohio, "Daily Blade."

JOE ECKEL AND MINNIE DU FREE

Refined German Comedy, Singing and Dancing.

Management WILLIAM JOSH DALY

TOOMER and HEWINSPresent the Comedy Playlet, "IT HAPPENED IN LONELYVILLE."
AN ORIGINAL, UNIQUE, CONSISTENT STORY.

"Daily Chieftain," Pueblo, Colo., Oct. 11, said: "Toomer and Hewins presented a comedy playlet which was a scream from start to finish. They use a real live baby and the story is a true to life incident handled by capable artists."

Address: WHITE RATS OF AMERICA, New York or Chicago.

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The King of Ventriloquists.

GUY RAWSON AND FRANCES CLARE**"JUST KIDS" IN "YESTERDAYS"**

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DEAS, REED and DEASSome Singing Some Comedy Some Clothes
The real "Some" act will be in New York soon.
SOME CLASS**ADAMS and LEWIS**

In Refined Musical Comedy

A RIOT IN THE SOUTH.

Ask Chas. Hodgins.

Permanent address, 106 W. Baker St., Atlanta, Ga.



Opening Young's Pier, Atlantic City, This Week (Oct. 17).

Colossal Success OF RADIANT

Next Week (Oct. 31), Orpheum, Spokane

RADIE FURMAN

First American Engagement in 3 years. En Route, Orpheum Circuit

Scoring on
Orpheum Circuit
Next Week (Oct. 31)
Portland

MABEL

BUNYEA AND GIDEON

MELVILLE J.

Entire New
Repertoire of
Songs Written by
Mr. Gideon

"The American Beauty and the Song Writer."

This Week (Oct. 16), PANTAGES, ST. JOSEPH, MO.

Pay Two Colays & Fay Lyrio Dayton O
Fay Gus Irwins Majestic B R
Fenner & Fox 689 Central Camden N J
Fentelle & Vallorie Grand Indianapolis

DAVE FERGUSON

Next Week (Oct. 31), Poll's, Worcester.

Ferguson Frank 490 E 43 Chicago
Ferguson Jos 127 W 67 N Y
Ferguson Marguerite Hastings Show B R
Fern Ray 1300 W Ontario Phila
Fernandes M Duo 207 E 57 N Y
Ferrard Grace 2716 Warsaw Av Chicago

HARRY FETTERER

VENTRILOQUIST.

Booked Solid. W. V. A. Until February.

Fields School Kids Majestic B St Louis Ill
Finn & Ford 280 Revere Winthrop Mass
Finney Frank Trocadero B R
Fisher Marie Galey Girls B R
Fisher Susie Rose Syddell B R
Fiske Gertrude Brigadiers B R
Fitzgerald & Quinn Bovy Burlesquers
Fitzgerald 8 Juggling Girls Ringling C R
Flisammons & Cameron 5609 S Green Chicago
Fletchers 33 Rondell Pl San Francisco

JEANIE FLETCHER

SCOTTISH PRIMA DONNA
America Travesty Stars
Pickwick, San Diego, Cal. Indefinite.

Fletcher Ted 470 Warren Bklyn
Flores Nellie Columbian B R
Follette & Wicks 1824 Gates Av Bklyn
Forbes & Bowman 201 W 112th New York
Ford Johnny 800 Edmondson Baltimore
Ford Geo Queen of Jardon de Paris B R
Ford & Co 300 Fenton Flint Mich
Ford & Louise 128 S Broad Mankato Minn
Ford Four Orpheum St Paul
Formby Geo Waltham House Wigan Eng
Foster Geo A Ringling Bros C R
Foster Harry & Sallie 1836 E 12 Phila
Foster Billy 2316 Centre Pittsburgh
Foster & Villiarrest Family Pittsburgh
Foster Ringling Bros C R
Fox & Sumner 517 E Saginaw Mich
Fox Florence 172 Filmore Rochester
Fox Will World of Pleasure B R
Foyer Eddie 9920 Pierpont Cleveland
Francis Winnifred Vanity Fair B R
Francis Willard 67 W 188 N Y
Francisco 345 N Clark Chicago
Frank Sophia & Myrtle Miss N Y Jr B R
Frans Sig Ginger Girls B R
Freeman Frank E Queen of Bohemia B R
Freeman Bros Girls from Happyland B R
Freigh Lizzie Bowery Burlesquers B R
French Henri Gerard Hill N Y
French & Wills 821 W 4th Seattle
Frey Twine Grand Indianapolis
Fricke William Lovemakers B R
Frobel & Ruge 314 W 23 N Y

G

Gaffney Sisters 1407 Madison Chicago
Gaffney Al 383 Vernon Brooklyn N Y
Gage Chas 179 White Springfield Mass

FIVE GAFFNEY GIRLS

"Scenes in a Dressing Room"
Booked Solid by W. V. A.

Gale Ernie 160 Eastern Av Toronto
Gallagher Ed Big Banner Show B R
Garden Geo Girls from Happyland B R
Gardner Andy Bohemians B R
Gardner George & Co 4646 Kenmore Av Chic
Gardner Family 1956 N 8th Philadelphia
Gath Karl & Emma 506 Cass Chicago
Gaylor Chas 768 17 Detroit
Gear Irving Century Girls B R
Genaro & Thel Majestic Corsicans Tex Indef
George Abraham T Jacks B R
Germane Anna & Co 4646 Kenmore Av Chic
Gattinger J. Marathon Girls B R
Geyer Bert Palace Hill Chicago
Gilbert Ella R Runaway Girls B R
Gill Edna Queen of Jardin de Paris B R
Gilmore Mildred Bway Galey Girls B R
Gilmore Le Moyne & Perry Majestic La Crosse
Girard Marie 41 Howard Boston
Gleason Violet 489 Lexington Waltham Mass
Glose Augusta Orpheum Oakland
Glover Edna May 862 Emporia Av Wichita
Godfrey Henderson Forsythe Atlanta
Goforth & Doyle 261 Halsey Bklyn
Golden Claude Panatges St Joe Mo
Golden Sam Wash Society Girls B R
Golden Nat Hastings Show B R
Goldie Annette Big Banner Show B R
Goldie Jack Ginger Girls B R
Goldie Boys Pastime Dallas
Goldsmith & Hoppe Polls Springfield Mass
Goodrich Mitchell Hastings Show B R
Gordon Dan 1777 Atlantic Av Bklyn
Gordon & Barber 26 So Locust Hagerstown Md
Gordon & Marx Maryland Baltimore
Gossans Bobby 400 So 6th Columbus O
Gottlieb Amy 600 No Clark Chicago
Gould C W Marathon Girls B R
Gould & Rice 362 Smith Providence R I
Goyt Trio 336 Willow O
Grace Frank College Girls B R
Graham Donald Bljou Racine Wis
Graham Frank Marathon Girls B R
Grannon Ila Melrose Park Pa
Grant Burt & Bertha 2956 Dearborn Chicago
Granville & Mack Cherry Blossoms B R
Granville & Rogers Orpheum Des Moines
Graves Joy Dreamlanders B R
Gray & Gray 1822 Birch Joplin Mo
Gray & Graham Sydney Australia Indef
Green Edna Bowery Burlesquers B R
Green Ethel Polls Bridgeport
Greene Winnifred Runaway Girls B R
Gremmer & Melton 1437 S 6 Louisville

Griffith John P Trocadero B R
Griffs & Hoot 1328 Cambria Phila
Grimes Tom & Gerrie Williamstown N J
Grimm & Batchesl Cheney Rumford Falls Me
Groom Sisters 503 N Hermitage Trenton N J
Grossman Al 532 North Rochester
Grover & Richards 2781 Bway N Y
Grovini Geanette Washington Society Girls BR
Gruber & Kew 408 4 Av E Flint Mich
Gulifoyle & Chariton 303 Harrison Detroit
Guyer Victoria Miss N Y Jr B R
Guyer & Vallie 88 Cumberland W Green London

H

Hall E Clayton Elmhurst Pa
Hall Ed Passing Parade B R
Hall & Pray Washington Boston
Hall & Briscoe 56 Orchard Norwich Conn
Hamilton Eitel B Harrison Waugen Ill
Halperin Nan 1621 E 17th Av Denver
Halla Dogs 111 Walnut Revere Mass
Haison Boys 21 E 98 N Y
Halested Willard 1141 Prytanis New Orleans
Hamblins The 51 Scovel Pl Detroit
Hamilton Maude Watsons Burlesquers B R
Hamilton Eitel B Harrison Waugen Ill
Hamilton Jack 8 Plateau Montreal

Hammond and Forrester

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Hammond Gracia Robinson Crusoe Girls B R
Hampton & Bassett 4866 Winthrop Av Chicago
Haney Edith Majestic Ft Worth
Haney & Long Lyric Des Moines
Hannon Billy 1639 No Hamlin Av Chicago
Hanson Harry L National Steubenville
Hanson & Co 515 N 1st N Y
Hanson & Bayliff 532 Lenox Av N Y
Harcourt Frank Cracker Jacks B R
Harmonious Four Alamo New Orleans Indef
Harrington Bobby Serenaders B R
Harris & Randall Victoria Wheeling W Va
Harrison West Trio 839 31 Norfolk Va
Hart Stanley Wards 3444 Pine St Louis
Hart Maurice 156 Lenox Av N Y
Hart Bros Hagenbeck-Wallace C R
Hart Marie & Billy Orpheum Omaha
Hartwell Edie Big Banner Show B R
Harvey Harry Hastings Show B R
Harveys The 507 Western Mountsylville W Va
Hartman Gretchen W N Y
Hastan Ben Al Luna Villa Hill Coney Island
Hastings Harry Hastings Show B R
Hasty Charles Princess Hot Springs
Hawell J H Majestic Ellwood City Pa Indef
Hatches The 47 E 132 N Y
Hathaway & Siegel Irwins Majestics B R

E. F. HAWLEY AND CO.

THE BANDIT.

Next Week (Oct. 31), Fifth Ave., New York.
EDW. S. KELLER, Rep.

Hawkins Harry College Girls B R
Hawley & Bachen 1347 N 11 Phila
Hawthorne Hilda 3313 Jamaica Richmond Hill
Hayes Margaret Watsons Burlesquers B R
Hayes Gertrude Follis of the Day B R
Hayes & Patton Carson City Nev Indef
Hayes & Wyand 418 Strand W C London
Hayman & Franklin Lyrio Liverpool Eng
Haynes Beatrice American B R
Hayward & Hayward Orpheum St Paul
Hazelton Jas Washington Society Girls B R
Healy Tim Galey Girls B R
Hearn Sam Follies of the Day B R
Heath Frankie 518 Revue B R
Heather Josie Orpheum St Paul
Held & La Rue 1328 Vine Phila
Helene La Belle Kentucky Belles B R
Henderson & Thomas 227 W 40 N Y
Hendrix Klari College Girls B R
Hensella & Howard 649 N Clark Chicago
Henning Bljou Decatur Ill
Henry Dick 207 Palmetto Bklyn
Henry Girls 2328 So 17 Philadelphia
Henry Jack 41 Lisle Leicester Sq London
Herberts The 47 Washington Lynn Mass
Herberts Flying Sells C R
Herleth Lillian Aella Vt Mass
Herman & Rice 426 W 30 N Y
Hers Geo 832 Stone Av Scranton
Heuman Troupe Hagenbeck-Wallace C R
Heverley Great 201 Desmond Sayre Pa
Hickman Bros & Co Temple Ft Wayne Ind
Hill Arthur Hastings Show B R
Hill Edmund & Co 1000 New Brunswick
Hill Chas J Ginger Girls B R
Hillard May Sam T Jacks B R
Hilliar & La Vette Barnum & Bailey C R
Hills Harry Robinson Crusoe Girls B R
Hillman & Roberts 518 S 11 Saginaw Mich

GEORGE HILLMAN

The German Chaukeur.
Material by J. Brandon Walsh.

Holden J Maurice Dalnty Duchess B R
Hollander Joe Irwins Majestic B R
Holman Harry 23 New York
Holman Bros 614 Lake Cadillac Mich
Holmes Ben Box 801 Richmond Va
Holt Alf Sydney Australia
Honan & Helm 128 Lockwood Buffalo
Hood Sam 721 Pierce Mason Ala
Hoover Lillian 432 W 34 New York
Hopp Fred 326 Littleton Av Newark N J
Hottling Edward 557 S Division Grand Rapids
Howard Chas Follies of New York B R
Howard Emily 644 N Clark Chicago
Howard Geo Vanity Fair B R
Howard Geo 219 Revue B R
Howard Comedy Four 983 3 Av Bklyn
Howard Harry & Mae 222 S Peoria Chicago
Howard & Co Bernice 3009 Calumet Av Chicago
Howard & Howard Orpheum Los Angeles
Howe Sam Lovemakers B R
Howe Lixette Watsons Burlesquers B R
Hugel & Quinn 638 N Y Chicago
Hulbert & DeLong Bljou Green Bay Wis
Hunt Robt Washington Society Girls B R
Hunter Ethel 4029 Troost Kansas City
Hunter & Ross Grand New Castle Ind
Hurley F J 152 Magnolia Av Elizabeth N J
Hutchinson Al 210 E 14 New York

Huxley Dorcas E Vanity Fair B R
Hyatt & Le Nore 1612 W Lanvale Baltimore
Hylands Three 28 Cherry Danbury Conn
Hynde Beale 518 Pearl Buffalo

I

Imhof Roger Fads & Follies B R
Ingram & Seelye M H Portsmouth N H
Ingrams Two 1804 Story Boone Ia

MUSICAL IRVING

"MIRTH AND MUSIC"

Direction FRANK BOHM,
1547 Broadway, N. Y. City.

Inness & Ryan Majestic Dallas
Irish May Watson Burlesquers B R
Irving Pearl Howard Boston
Irwin Geo 227 W 45 N Y
Irwin Geo Irwins Big Show B R

J

Jackson H'ry & Kate 206 Buena Vista Yonkers
Jackson Alfred 90 E Tupper Buffalo
Jackson Robt M Runaway Girls B R
Jackson & Long No Vernon Ind
Jansen Be & Co Germanatons Burlesquers B R
Jeffries Tom 150 Henry Brooklyn
Jenniers The 1308 1 Washington
Jennings Jewell & Barlowe 3382 Arling's St L
Jennings & Renfrew Orpheum Harrisburg
Jerge Louis 201 Esser Av Buffalo
Jerge & Hamilton Schubert Uica
Jerome Edw 212 W 104 N Y
Jesse & Dell 1202 N 6 St Louis
Jess Johnny Cracker Jacks B R
Jewel 263 Littleton Av Newark N J
Johnson Honey 39 Tremont Cambridge Mass
Johnson Kid Sequin Tour South America
Johnson Bros & Johnson 6245 Callowhill Phila
Johnson Elmer Beauty Show B R
Johnston & Buckley Golden Crook B R
Jones & Giliam O H North Attleboro Mass
Jones & Rogers 1351 Park Av N Y
Jones Maude 471 Lenox Av N Y
Jones & Whitehead 83 Boyden Newark N J
Jordan Anne & Co Germanatons Philadelphia
Joyce Jack Circus Bush Vienna
Julian & Dyer 67 High Detroit
Junda Les Sells-Pinto C R
Juno & Wells 511 E 78 New York

K

Karl Majestic Johnstown Pa
Kane Leonard Majestic Birmingham
Kartello Bros Exposition Los Angeles
Kaufman Reba & Ines Follies Bergere Paris
Kaufman Bros Orpheum Spokane
Kaufmann Troupe Orpheum Omaha
Kaufmanns 240 E 35 Chicago
Keating & Murray Blakers Widwood N J Indef
Keaton & Barry 74 Boylston Boston
Kealey Bros Union Stroudsburg Ger
Keene & Adams 418 Strand W C London

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JIM F.

ANNIE M.

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Kelfe Zena Keiths Providence
Kelley & Catlin Family Lebanon Pa
Kelly & Wentworth Bljou Bay City
Kelley & Catlin Family Lebanon Pa
Kelly, Lew Serenaders B R
Kelsey Sisters 4332 Christiansa Av Chicago
Keltner 133 Colonial Pl Dallas
Kendall Ruth Miss N Y Jr B R
Kendall Chas & Maids 123 Alfred Detroit
Kenna Chas Orpheum Cincinnati
Kennedy Joe 1131 N 8 Av Knoxville
Kenney & Hollis 65 Holmes Av Allston Mass
Kenney Nobody & Platt Grand Pittsburgh
Kent & Wilson 6036 Monroe Av Chicago
Kenton Dorothy Alhambra Paris
Kenoyot Family Barnum & Bailey C R
Keesner Rose 438 W 164 N Y
Kidders Bert & Dorothy 1274 Clay San Fran
Kida 333 St Lawrence Montreal
Kine Josie Bowery Burlesquers B R
King Margaret H Serenaders B R
King Brodwin & Schenck Va
King Violet Winter Gard'n Blackpool Eng Indef
Kinnebrew & Klara O H Plymouth Ill Indef
Kiralfo Bros 1710 3 Av Evansville Ind
Kirksmith Sisters President Chicago
Kirschbaum Harry 1023 Main Kansas City
Knowles R M College Arch B R
Koehler George 1505 Calumet Chicago
Kobers Three 66-13 Wheeling W Va
Koier Harry Queen of Jardin de Paris B R
Konerz Bros Polls Bridgeport
Kovarick 427 12 Av N Seattle
Kranzman Taylor & White Orph'm Des Moines

L

Lacouver Lena Vanity Fair B R
Lafayettes Two 185 Graham Oshkosh
Laird Major Irwins Big Show B R
Lake Jas J Bon Tons B R
Lalor Ed Watsons Burlesquers B R
Lamont Harry Johnstown N Y
Lancaster & Miller 548 Jones Oakland
Lane Goodwin & Lane 3713 Locust Phila
Lane & Ardell 332 Genesee Rochester
Lane Eddie 305 E 73 N Y
Lang Karl 273 Bickford Av Memphis
Langlan Joe 102 S 51 Phila
Lanscar Ward E 232 Scheffer Bklyn
La Auto Girl 123 Alfred Detroit
La Blanche Mr & Mrs Jack 3315 E Baltimore
La Centre & LeRue 2481 2 Av N Y
La Dellea Four 123 2 Decatur Ind
Le Fleur Joe Forepaugh Sells C R
La Follies Four Barnum & Bailey C R
La Fere Eleanor Miss N Y Jr B R
La Gusta 224 E 42 N Y
La Mar Dorothy World of Pleasure B R
La Mase Bennett & La Mase 2698 Pitkin Bklyn
La Mera Paul 27 Monroe Albany
La Moines Musical 332 S Baraboo Wis
La Noile Ed & Helen 1707 N 15 Phila
La Pore Eleanor Miss N Y Jr B R
La Rocca Roy Queen San Diego
La Rue & Holmes 21 Little Newark
La Tell Bros Lyric Watertown N Y
La Tour Irene 24 Atlantic Newark N J
La Tosca Phil 135 W 82 Los Angeles
La Toy Bros Airborne Chattanooga
La Vettes 1708 W 31 Kansas City

Larkin Nicholas Runaway Girls B R
Larose 226 Blecker Bklyn
Larrievie 32 Shuter Montreal
Laurent Marie 79 E 116th New York
Lavender Will Big Review B R
Layne & Inman 5201 E 31 Cleveland
Laverdes Lillian 1300 Union Hackensack N J
Lawrence Bill Bohemians B R
Lawrence & Edwards 1140 West'm'r Providence
Lawrence & Wright 55 Copeland Roxbury Mass
Laypo & Benjamin Empire Pittsfield Mass
Layton Marie 252 B Indiana St Charles Ill
Le Beau Jean Ginger Girls B R
Le Clair Harry 245 W 134 N Y
Le Grange Gordon 2823 Washington St Louis
Le Hirt 760 Clifford Av Rochester
Le Pearl & Bogert 401 Solome Springfield Ill
Le Roy Lillian Marathon Girls B R
Le Roy Vivian Golden Crook B R
Le Roy Vic 332 Everett Kansas City Kan
Le Roy Chas 1808 N Gay Baltimore
Le Roy & Adams 1812 Loozel Av Erie Pa
Le Van Harry Big Review B R
Leahy Bros 9 Harrison Pawtucket R I
Lee Minnie Bowery Burlesquers B R
Lee Rose 1040 Broadway Brooklyn
Leeside Eleanor Merry Whirl B R
Leick & Keith Hip Norwich Eng
Lenns The 1818 School Chicago
Leonard & Drake 1099 Park Pl Bklyn
Leonard & Phillips Hong Kong Toledo Indef

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The Girl with the Wonderful Hair.
Morris Circuit.

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Leoni Ruby Cracker Jacks B R
Lerner Dave Americans B R
Les Jundis 523 E Richard Dayton O

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KING OF SLANG.
With "Our Miss Gibbs," En Tour.

Leslie Genie 361 Tremont Boston
Leslie Frank 124 W 18th N Y
Leslie Mabel Big Banner Show B R
Lester Joe Golden Crook B R
Lester & Kellet 318 Fairmount Av Jersey City
Levinso D & Susie 14 Prospect W Haven Conn
Levit & Falls 412 Cedar Syracuse
Levoly Pat Julia Sheas Toronto
Levy Family 47 W 129th New York
Lewis A Vanity Fair B R
Lewis & Lake 2411 Norton Av Kansas City
Lewis Phil J 116 W 121 New York
Lewis Walter & Co 677 Wash'n Brookline Mass
Lloyd & Coo 104 W 61 N Y
Lillian Grace Century Girls B R
Lingermans 705 N 5 Phila
Liscord Lottie Watsons Burlesque B R
Lissman Harry Hastings Show B R
Little Stranger Orpheum Montreal
Livingston Riker 1530 E 163 N Y
Lloyd & Coo 104 W 61 N Y
London & Riker 32 W 98 N Y

The Longworths

A Refined Novelty Singing Act.
Next Week (Oct. 31), Oklahoma City.

Loraine Harry Big Review B R
Lovett Ed World of Pleasure B R
Lowe Musical Pastime Wichita Kan
Lower F Edward Hastings Show B R
Luce & Luce Grand Indianapolis
Lukon Al Marathon Girls B R
Luttinger Lucas Co 586 Valencia San Fran
Lynch-Hazel 355 Norwood Av Grand Rapids
Lynch Jack 93 Houston Newark
Lynn Roy Alamo Charlotte N C
Lyon & Atwood Dunsas Cafe San Fran Indef
Lyres Three Majestic Dallas

M

Macdonald Sisters 12 Bache San Francisco
Mack Tom Watsons Burlesquers B R
Mack Billy 5047 Chestnut Phila
Mack & Co Lee 986 W Chicago
Mack Wm Follies of the Day B R
Mack & Walker Hammersteins New York
Mackey J S Runaway Girls B R
Madison Chas Trocadero B R
Mae Kose Passing Parade B R
Mae Florence 43 Jefferson Bradford Pa
Mahoney Wm Irwins Big Show B R
Main Ida Dunsas Cafe San Francisco Indef
Maitland Mable Vanity Fair B R
Majestic Musical Four Bway Galey Girls B R
Makarenko Duo Majestic Dallas
Malloy Dannie 11 Glen Morris Toronto
Mann Chas Dreamlanders B R
Manning Frank 335 Bedford Av Bklyn
Manning Trio 70 Clancy Grand Rapids
Mantells Marionettes 4420 Berkeley Av Chic
Marcell & Lenett Century Show C R
Mardo & Hunter Cozy Corner Girls B R
Marimba Band Mellina Hanover Ger
Marine Comedy Trio 187 Hopkins Bklyn
Marion Louise Vanity Fair B R
Marion Johnny Grand B R
Marion & Lillian 22 Manhattan Av N Y
Marion Dave Dreamlanders B R
Marke Dorothy Star Ithaca N Y
Mario Aldo Trio 204 W 42d New York
Marr Billie Irwins Big Show B R
Marr & Middleton 10 Dyer Av Everett Mass
Marr & Smith & Emilion Orpheum Oil City Pa
Martell Family Kentucky Belles B R
Martin Dave & Perle 4901 Calumet Chicago
Martin Frank A T Jacks B R
Martine Carl & Rudolph 465 W 57 N Y
Marvin Bros Grand Connersville Ind

Sensational Novelty Entertainers JUGGLING MATHIEUS IN VAUDEVILLE

REPRESENTATIVE ARTISTS

"Well, If You Insist, I Will Say--We Have Been a Hit on the Orpheum Circuit"

(SIGNED) **Miss SYDNEY SHIELDS AND CO.**

P. S.--MY "HOME TOWN" THIS WEEK--GOOD OLD NEW ORLEANS

LILLIAN SHAW

THE REAL HIT of "Jumping Jupiter"
(CHICAGO ENGAGEMENT)

Resting in New York for two weeks. Sails for two months' rest at Carlsbad, next week. Address all communications to

EDW. S. KELLER, Personal Representative and Manager

Big Hit on
Anniversary Bill

Hickey Triplets

**TOM
ED
CHAS.**

United Time

Next week (Oct. 31) Orpheum, Brooklyn

BIG NEW ACT

LUTTRINGER LUCAS

COMING EAST SOON.

By H. D. COTTRELL

"A GIRL OF THE WEST"

AND **CO.** Direction of **ALF. T. WILTON** Special Scenery

IN HER ORIGINAL HULA-HULA DANCE

TOOTS-PAKA

PAKA'S HAWAIIAN TRIO
OTHERS, IMITATORS and FAKES

With
"ECHO" Co.
Rep.
PAT
CASEY

Mr. JOHNSON CLARK

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McCune & Grant 636 Benton Pittsburg
McDowell John and Alice 627 E Detroit
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McGarry & Harris 621 Palmer Toledo
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McIntyre W J Follies of the Day B R
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McNallys Four Grand Pittsburg
McNamee Orpheum Vancouver
McNulty & Tyson 471 60 Bklyn
Mek Anna Brigadiers B R
Meehan Billy Sam T Jacks B R
Mendelsohn Jack 163 W 63 N Y
Menetekel 104 E 14 New York
Meredith Sisters 29 W 65 N Y
Merritt Raymond 175 Tremont Pasadena Cal
Methuen Sisters 12 Culton Springfield Mass
Meyer David Lewis & Lake Musical Co
Meyers Belle Hip Lexington Ky
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Milam & De Bois 825 19 Nashville
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Millard Bros Rose Sydell B R
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Miller A Queen of Jardin de Paris B R
Miller Helen Passing Parade B R
Miller & Mack 2641 Federal Phila
Miller & Princeton 85 Olney Providence
Miller Theatrical 18 W Grand Av Oklahoma
Mills The Hag Show C R
Millman Trio Schumanns Frankfort Ger
Mints & Palmer 1305 N 7 Phila
Mittroff Princess Auditorium Lynn Mass
Miskel Hunt & Miller 108 14 Cincinnati
Mitchell Bennett Miles N Y B R
Mitchell & Cain Empire Holloway Eng
Moller Harry 30 Blymer Delaware O
Monarch Four Golden Crook B R
Moneta Five Majestic Little Rock
Montgomery Harry 48 E 124 New York
Montambo & Bartell 35 Field Waterbury
Mooney & Holbein Dartington Eng
Moore Helen Columbian B R
Moore Geo W Family Lebanon Pa
Moore Mabel Valentine Orph'm Pa Clire Wis
Morette Sisters Plaza Chicago
Morgan Maybelle Midnight Maidens B R
Morgan Bros 2525 E Madison Phila
Morgan King & Thompson 816 E 41 Chicago
Morgan Myers & Mike Majestic Norfolk
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Morris Joe Dainty Duchess B R
Morris Ed Reeves Beauty Show B R
Morris Helen Passing Parade B R
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Mullen Tom Queen of Jardin de Paris B R
Mullen Jim Lovemakers B R
Muller Maud 801 W 151 N Y
Mulvey & Amoros Orpheum Omaha
Murphy Frances Dreamlanders B R
Murray Elizabeth New Amsterdam N Y indef
Murray & Alvin Great Albini Co
My Fanny 12 Adams Strand London
Myers & MacBryde 162 6 Av Troy N Y

N
Nannary May & Co Majestic Seattle
Nash May Columbian B R
Nassar Nat & Co 3101 Tracy Av Kansas City
Nash & Starr Orpheum Nash
Nelson H P Follies of New York B R
Nelson Chester Americans B R
Nelson Bert A. 1942 N Humboldt Chicago
Nelson Georgia 2710 Virginia St Louis
Nelson Oswald & Berger 150 E 128 N Y
Nevins Three 804 12 Milwaukee
Nevins & Erwood Majestic Burlington Ia
Newhoff & Phelps 32 W 118 N Y
Newton Billy S Miss N Y Jr B R
Nichols Nelson & Nichols Lyric Jamestown N Y
Nicoli Ida Bohemians B R
Noble & Brooks Star Chicago
Nomette Giv Flatbush Av Bklyn
Normans Juggling Sells Fargo C R
Norton Ned Follies of New York B R
Norton C Porter 6342 Kimbark Av Chicago
Norwalk Eddie 505 Prospect Av Bronx N Y
Noss Bertha Gerard Hotel N Y
Nugent J C Orpheum Omaha

O
O'Brien Frank Columbian B R
O'Connor Trio 706 W Allegheny Av Phila
O'Dell Fay Miss N Y Jr B R
Odell & Gilmore 1145 Monroe Chicago
Onda Grand Syracuse
Ogden Gertrude 2385 N Mozart Chicago
Okeba Family 29 Charing Cross Rd London
Olio Trio Empress Milwaukee
O'Neill Trio Majestic St Paul
O'Neill & Regency 592 Warren Bridgeport
Opp Joe Kentucky Belles B R
O'Rourke & Atkinson 1845 E 85 Cleveland
Orpheum Comedy Four Queen Jardin de P B R
Orr Chas F 131 W 41 N Y
Orren & McKensie 606 East Springfield O
Orwin & Dola 335 No Willow Av Chicago

Ott Phil 178 A Tremont Boston
Owen Dorothy Mae 3047 90 Chicago
Osava The 48 Kinsey Av Kenmore N Y
P
Packard Julia Passing Parade B R
Palme Esther Mile 121 E 46 Chicago
Palmer Daisy Golden Crook B R
Palmer Louise Irwin Big Show B R
Palmer & Lewis Bijou Mason City Ia
Pardue Violet Follies of New York B R
Parfay Edith College Girls B R
Parker & Morrill 167 Hopkins Bklyn
Parvis Geo W 2334 N Franklin Philadelphia
Partridge Mildred Kentucky Belles B R
Patterson Al Kentucky Belles B R
Patterson Sam 29 W 188 N Y
Paul Dottie S Rollickers B R
Paul & Ryholda 559 County New Bedford
Paulinetti & Pique 4824 Wain Frankfort Pa
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Playing MORRIS TIME.

Payton Polly Bohemians B R
Pearl Kathryn & Violet Sam T Jacks B R
Pearless Gilbert Ginger Girls B R
Pearse & Mason Bijou Decatur Ill
Pearson Walter Merry Whirl B R
Pederson Bros 635 Greenbush Milwaukee
Pelots The 161 Westmaster Av Atlantic City
Pepper Twins Lindsey Can
Perry & Wilson Orpheum Birmingham
Perry Frank L 747 Buchanan Minneapolis
Peter the Great 422 Bloomfield Av Hoboken N J
Phillips Joe Queen of Jardin de Paris B R
Phillips Mondace 4027 Bellevue Av Kan City
Phillips Samuel 116 Clemen Av Bklyn
Phillips Sisters 776 8 Av N Y
Pierson Hal Lovemakers B R
Pike Lester Irwin Big Show B R
Pike & Calame 973 Amsterdam Av N Y
Pirocoffs Five Lovemakers B R
Pisano Yen 15 Charles Lynn Mass
Pistat & Cushing Chutes San Francisco
Plunkett & Ritter Bowdoin Sq Boston
Pollard Gene Casino Girls B R
Pope & Uno Grand Evansville Ind
Potter Wm Big Banner Show B R
Potter & Harris 6330 Wayne Av Chicago
Potts Bros & Co Tutors Brooklyn
Powder Saul Follies of New York B R
Powell Eddie 2314 Chelsea Kansas City
Powers Elephants 745 Forest Av N Y
Powers Bros 15 Trank Providence
Price Harry M 834 Longwood Av N Y
Prices Jolly 6229 Arch Philadelphia
Prior The Duke of Wexham
Proctor Sisters 1112 Halsey Bklyn
Prossit Trio Ringling Bros C R

Q
Quigg & Nickerson Follies of 1910
Quinlan Josie 644 N Clark Chicago

R
Radcliff Pearl Watsons Burlesquers B R
Rainmond Jim 314 Adams Chicago
Rainbow Sisters 840 14 San Francisco
Raiando & Raiando Box 290 Cumberland Md
Ramsey Allie Washington Society Girls B R
Randall Edith Marathon Girls B R
Ranf Claude Polis Springfield
Raplir John 473 1012 E Dallas
Rawson & Clare Majestic Denver
Ray Ethel Arcade Niagara Pa
Ray Eugene 5902 Prairie Av Chicago
Raymond Clara 141 Lawrence Brooklyn
Raymond Ruby & Co Trent Trenton N J
Raymore & Co 147 W 85 N Y
Reed & Hinds Big Show Girls B R
Redford & Winchester Orpheum Memphis
Redner Thomas & Co 972 Hudson Av Detroit
Redway Juggling 141 Inspector Montreal
Redwood & Gordon 167 Dearborn Chicago
Reed & Earl 236 E 62 Los Angeles
Reed Bros Columbia St Louis
Reeves Al Reeves Beauty Show B R
Reifkin Joe 163 Dudley Providence
Regal Trio 116 W Wash Pl N Y
Reid Jack Runaway Girls B R
Reid Sisters 45 Broad Elizabeth N J
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Relyea Chas Kentucky Belles B R
Renalties The 2094 Sutter San Francisco
Rose Len 1021 Cherry Phila
Revere Marie Irwin Big Show B R
Reynolds Lew Follies of the Day B R
Reynolds & Donegan Wintergarten Berlin
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Rice Louise Dreamlanders B R
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Playing few choice weeks West.
Framing New Act for the East.

Riesner & Gore Majestic Salt Lake
Riley & Abner 35 Plant Division O
Riley A C 25 W 125th New York
Rio Bros 1220-24 Milwaukee
Ripon Alf 545 E 87 N Y
Ritchie Billy Vanly Fair B R
Ritter & Foster Hanna Hamburg
Roach A E Vanly Fair B R
Roastin' Mile Queen of Jardin de Paris B R
Robert Gus Bowery Burlesquers B R
Roberts C E 1851 Sherman Av Denver
Roberts Rob Bowery Burlesquers B R
Roberts & Downey 86 Lafayette Detroit
Roberts & Pearl 369 Grand Brooklyn

Robinson Chas & Crusoe Girls B R
Robinsons The 901 Hawthorne Av Minneapolis
Robinson Wm C 8 Granville London
Robisch & Childress 860 No Clark Chicago
Roccamore Susanne Orpheum Omaha
Roche Harry Sam T Jacks B R
Rock & Rol 1810 Indiana Av Chicago
Rockway & Conway Majestic E St Louis Ill
Roeder & Lester 314 Broadway Buffalo
Rogers Ed Girls from Happyland B R
Roland & Morin 208 Middlesex Lowell
Rolande Geo S Box 280 Cumberland Md
Royal Jack Club 147 E 28th Phila
Rooney & Bent Keiths Boston
Rosaire & Doreto Han'non Superba
Rosaire Empress Cincinnati
Rose Dave Rose Sydell B R
Rose Blanche Cracker Jacks B R
Rose Lane & Kelgard 125 W 43 N Y
Rose Clarina 6025 67 Bklyn
Rosenthal Bros 151 Chaplin Rochester
Ross Eddie G Majestic Columbus Ga
Ross & Lewis Hip Rotherlie London
Ross Frank Trocadero B R
Ross Sisters 65 Cumerford Providence
Rossi Alfredo Mr & Mrs Two Bills Show C R
Roth Minstrel Four 1417 E Salt Lake
Rouden Virgie Rose Sydell B R
Russell & Davis 1316 High Springfield O
Rutans Song Birds American E Liverpool O
Rutherford Jim H Hagenbeck-Wallace C R

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Ryno & Emerson 161 W 74 N Y

S
Salambo & Olivettes Majestic Hot Springs
Samaroff & Sonia Orpheum Sioux City

LACEY SAMPSON AND MABEL DOUGLAS

Sampson & Douglas Majestic Madison Wis
Sanders & Le Mar 1327 5 Av N Y
Sanford Jere Majestic Des Moines
Sanford & Darlington 8800 Penngrove Phila
Saunders Chas Century Girls B R
Saxe Michael Follies of New York B R
Saxollans Four Victoria Baltimore
Saxon Chas Big Review B R
Scanlon Geo College Girls B R
Scanlon W J Orpheum Oakland
Scarlet & Scarlet 913 Longwood Av N Y
Schilling Wm 1000 E Lanvale Baltimore
Schooley Edgar Bloomington Ill
Schriter Isadore 808 W 12th Chicago
Schustela 688 Lyell Av Rochester
Scott Robt Lovemakers B R
Scott O M Queen of Jardin de Paris B R
Scott & West 22 Division N Y
Scott & Yost 40 Morningside Av N Y
Scully Will P 8 Webster Pl Brooklyn
Sears Gladys Midnight Maidens B R
Seaton Billie Brerens B R
Selby Hal M 204 Schiller Bldg Chicago
Semon Primrose Ginger Girls B R
Senzell Bros 210 Arlington Pittsburg
Sexton Chas B 2849 Johnston Chicago
Sevensala Family Elmira N Y
Seymour Nelson 316 Madison N Y
Sharp & Montgomery Majestic Houston
Shaw Edith Irwin Majestic B R
Shaws Aerial Palace Leipzig Ger
Shea Thos E 3684 Pine Grove Av Chicago
Shean Al Big Banner Show B R
Sheck & Darville Orpheum Wichita Kan
Shelvey Bros 285 S Main Waterbury
Shepard & Co James C 1604 Madison Av N Y
Shepperley Sisters 250 Dovercourt Toronto
Sheppell & Bennett Dreamlanders B R
Sherlock Frank 514 W 135 New York
Sherlock & Holmes 2508 Ridge Philadelphia
Sherman & De Force 1427 Chicago
Sherman Tom 252 St Emanuel Mobile
Shermans Musical Co Alberta Can
Sherwood Jeanette Ginger Girls B R

SYDNEY SHIELDS

This Week (Oct. 24), Orpheum, New Orleans.
Shields The 207 City Hall New Orleans
Shorey Campbell & Co 50 Rock Av Lynn Mass
Siddell Tom & Co 4313 Wentworth Av Chicago
Siddons & Earle 2515 So Adler Philadelphia
Sidman Sam Passing Parade B R
Siegel Emma Irwin Majestic B R
Siegel & Matthews 324 Dearborn Chicago
Silver Nat Watsons Burlesquers B R
Simms Willard 6435 Ellis Av Chicago
Simmonds Teddy Americans B R
Simpson Russell Big Review B R
Slater & Finch 10 N 3 Vincennes Ind
Small Johnnie & Sisters 620 Lenox Av N Y
Smrlt & Kessner 438 W 104 N Y
Smiths Aerial Ringling Bros C R
Smith Allen 1243 Jefferson Av Bklyn
Smith & Adams 406 So Halstead Chicago
Smith & Brown 1324 St John Toledo
Snyder & Buckley Fada & Follies B R
Synder Trio Alama Charlotte N C
Sokront Bros Three 558 E Detroit
Somers & Storke Ashland Chicago
Sossin Samuel Hastings Show B R
Spaulding & Dupree Box 285 Ossiding N Y

Frank X. Spissell
The Original "Acrobatic Water"
with
Spissell Bros. and Co.
Oct. 30, Orpheum, San Francisco
Gen. EDW. S. KELLER, Agent

Sears The 67 Clinton Everett Mass
Sears Anna Merry Whirl B R
Selvin Geo Sam T Jacks B R
Spencer & Austin 3110 E Phila
Spissell Bros & Co Orpheum San Francisco
Sprague & Bates 832 No 10 Phila
Stanton Auditorium New York Pa
Springer & Church 96 4 Pittsfield Mass
Stadium Trio St Charles Htl Chicago
Stafford Frank & Co Orpheum Minneapolis
Stagpoles Four Girard Philadelphia
Stanley Stan 865 Bates Indianapolis
Stanley Harry S 203 N Bway Baltimore
Stanwood David 364 Bremen B Boston
Starr & Sachs 343 N Clark Chicago
Stedman Al & Fannie 685 80 Boston
Steinert Thomas Trio 531 Lenox Av N Y
Steinman Herman Lovemakers B R
Steppe A H 83 Barclay Newark
Stevens Pearl Victoria Hotel Chicago
Stevens Harry Century Girls B R
Stevens Will H Serenaders B R
Stevens E 135 So First Bklyn
Stevens Paul 323 W 28 N Y
Stevens Lillie Brigadiers B R
Stevens & Moore Columbian B R
Stewart Harry M World of Pleasure B R
Stewart & Earl 125 Euclid Woodbury N J
Stickney Louise Hippodrome N Y Indef
Stirk & London 28 Hancock Brockton
Stone Geo Ginger Girls B R
St James & Dacre 163 W 34 N Y
Strohl May Gayety Girls B R
Strickland Rube Orpheum Leavenworth Kan
Strohechein H 2332 Atlantic Bklyn
Strubbsfield Trio 5305 Maple Av St Louis
Stuart Helen Lyceum St Joe Mo
Sully Duo Majestic Jacksonville
Sully & Phelps 2510 Bolton Phila
Sweeney Susie Whirlings B R
Sweeney & Rooney 1434 Sumner Av Scranton
Sweet Dollie Irwin Majestic B R
Swisher Gladys 1154 N Clark Chicago
Swor Bert Columbian B R
Sydney Oscar Lovemakers B R
Syvester Cecelia Passing Parade B R
Sydney The Plymouth Htl Hoboken N J
Symonds Jack 3130 Princeton Av Chicago

Alfarretta Symonds

With Ryan and Adams
Syts & Sytz 140 Morris Phila

TAMBO AND TAMBO

Double Tambourine Spinners
Tambo & Tambo Empire Kilburn Eng
Tambo Duo Bijou Pk Chicago
Tambor Pearl 67 St Louis
Tearman Vandanman Hagenbeck-Wallace

Taylor, Kranzman and White

Musical Foolishness
Taylors Animals Ringling Bros C R
Tearlill Frank & Fred 367 N Orkney Phila
Thatcher Fannie Bon Tons B R
Thomas & Hamilton 697 Dearborn Av Chicago
Thompson Mark Bohemians B R
Thompson Harry 1234 Putnam Av Brooklyn
Thornton Arthur Golden Crook B R
Thornton Geo A 886 Broom
Thorne Mr & Mrs H Rose St Nicholas AvNY
Thorna Juggling 58 Rose Buffalo
Thurston Leslie 68 W 108 N Y
Tinker G L 776 8 Av N Y
Tivoli Quartette High Life Cafe Milwaukee Indef
Tom Jack Trio Grand Pittsburg
Topp Andrew College Girls B R
Tops Topsy & Tops 3442 W School Chicago
Torant & Flor D'Aliza Gayety Springfield Ill
Tracy Julia Raymond Bartholdi Inn N Y
Travers Belle 210 N Franklin Philadelphia
Travers Phil 5 E 115 N Y
Travers Roland 221 W 42 N Y
Tremain Michael 230 Caldwell Jacksonville Il
Trevor Edwin & Dolores Golden Crook B R
Trillers Bijou Atlanta
Trolley Car Trio 21 Willow Pl Yonkers
Troxeil & Winchel 306 8 N Seattle
Tuda Harry Colonial Norfolk

HARRY TSUDA

UNITED TIME.
Booked Solid. James E. Plunkett, Mgr.
Tunis Fay World of Pleasure B R
Tuscano Bros Majestic Johnston Pa
Tuttle & May 3857 W Huron Chicago
Ty Bell Sisters Forepaugh Sells C R
Tydeman & Dooley 108 Elm Camden N J
U
Uline Arthur M 1750 W Lake Chicago
Uline & Rose Deming Htl Chicago
Unique Comedy Trio 622 Nicholas Phila
Unker Claude & Fannie Sheas Toronto
V
Vaggies Wigman San Francisco
Valdara 34 Brewer Newport R I
Valdara B LesliePrincess Whirlings Kan
Valentine & Dooley Grand Indianapolis
Valentine & Ray Masonic E Decatur Ala
Valletta & Lamson 1324 St Clark Cleveland
Valmore Lulu & Mildred Bohemians B R
Van Chas & Fannie Polis Hartford
Van Dille Sisters 514 W 135 N Y
Van Horn Bobby Colonial Oklahoma City
Van Osten Eva Queen of Jardin de Paris B R
Van Osten Bob Sam T Jacks B R
Vardolles Lowell Mich
Variety Comedy Trio 1515 Barth Indianapolis
Vassar & Arken 224 Christopher Bklyn
Vasco 414 Acra Lane London
Vase Victor V 25 1st St Providence
Vedder Fannie Bon Tons B R
Vedder Lillie Cracker Jacks B R
Vedmar Rene 3285 Bway N Y
Venetian Serenaders 676 Blackhawk Chicago

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MEETING WITH ENORMOUS SUCCESS THIS WEEK (Oct. 17) **HAMMERSTEIN'S**Six Feet of Soft
Shoe DancingIn Repertoire,
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Dances

This Week (Oct. 24), Lincoln Square, New York.

Young Brothers and VeronicaUnder Personal
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of
FRANK BOHM**DICK and ALICE McAVOY****"HERALD SQUARE JIMMY"****"KING OF THE NEWSBOYS."**

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Willa Holt Wakefield

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**Montgomery Musical Duo**Elaborate Novelty Instrumental Act
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"Humanity"
"Only a Jew"Engaged with
WILLIAM MORRISTHIS WEEK (Oct. 24)
AMERICAN, NEW YORK

VARIETY SAYS: As the father in the sketch he gives a creditable performance, neither brilliant nor dull, merely an even showing.

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Sullivan-Considine Circuit

Venus on Wheels Merry Maidens B R
Village Comedy Four 1912 Ringgold Phila
Vincent John B 820 Olive Indianapolis
Vinton Grace Serenaders B R
Violant Vaudeville Lima O
Violetta Jolly 41 Leipzigerstr Berlin Ger
Vogel & Wandas Majestic Ft Worth
Von Serley Sisters Marathon Girls B R
Vyner Idylla Reeves Beauty Show B R

W

Wakefield Frank L Runaway Girls B R
Walker Musical 1524 Brookside Indianapolis
Walker & Sturm Orpheum Montreal
Walling Ida Watsons Burlesquers B R
Walsh Helen & May Dainty Duchess B R

WALSH, LYNCH and CO.

Presenting "HUCKIN'S RUN."
Direction PAT CASEY
Next Week (Oct. 31), Milwaukee.

Walsh Martin Trocadero B R
Walters & West 3437 Vernon Chicago
Walters John Lyric Ft Wayne Ind Inder
Ward Alice Reeves Beauty Show B R
Ward Billy 190 Myrtle Av Bklyn
Ward Mary S Gayety Girls B R
Ward & Harrington 214 Strand London
Warde & Mack 300 W 70 New York
Warner Harry E Rollickers B R
Wasburn Blanche Washington Soc Girls B R
Wasburn Dot 1930 Mohawk Chicago
Water Carl P Sam T Jacks B R
Waters Heeter Washington Soc Girls B R
Watson Billy W Girls from Happyland B R
Wayne Jack W College Girls B R
Wayne Sisters Dainty Duchess B R
Weaver Frank & Co 1706 N 9 Baltimore
Webb Harry Temple Rochester
Weber Johnnie Rose Sydeli B R

WE-CHOK-EE

SIoux INDIAN GIRL.
Direction, Norman Friedenwald, Chicago.
Oct. 24, Juneau Theatre, Milwaukee.

Welch Jas A 211 E 14 New York
Welch Thos Runaway Girls B R
Welch Tint Vanity Fair B R
Well John 5 Krustadt Rotterdam
Wells Lew 213 Shawmut Grand Rapids
Wentworth Vesta & Teddy Grand Evans' e Ind
West John Watsons Burlesquers B R
West Al 608 E Ohio Pittsburg
West Wm Irving Majestic B R
West & Henry Prospect Cleveland
West Sisters 1412 Jefferson Av Bklyn N Y
West & Denton 135 W Cedar Kalamazoo
Weston Bros Lyric North Attleboro Mass
Weston Al Bowers Burlesquers B R
Weston Dan E 141 W 116 N Y
Western Union Trio 2241 E Clearfield Phila
Wetherill 33 W 8 Chester Pa
Wheeler Sisters 1441 7 Phila
Wheeler Australian Orpheum Seattle
Wheelock & Hay Orpheum Des Moines
Whirl Four 2428 S Watts Phila
White Harry 1003 Ashland Av Baltimore

ETHEL WHITESIDE

And those "Pickanlies."
"FOLLIES OF COONTOWN."

White Phil Merry Whirl B R
Whitford Anabelle 363 W 42 N Y
Whitman Bros 1335 Chestnut Phila
Whitney Tillie 36 Kane Buffalo

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THAT FUNNY FAT FELLOW.

Wilder Marshall Atlantic City N J
Willey May Big Review B R
Wilkins & Willis 983 W 42 N Y
Wilhelm Fred Sam T Jacks B R
Willard & Bond Majestic E St Louis Ill
Williams Clara 2450 Tremont Cleveland
Williams Cowboy 4715 Upland Phila
Williams Chas 2652 Rutgers St Louis
Williams John Cracker Jacks B R
Williams Ed & Florence 94 W 103 N Y
Williams & De Croteau 1 Ashton Sq Lynn Mass
Williams & Gilbert 1010 Marshfield Av Chicago
Williams & Segal Polls Worcester
Williams & Sterling Box 1 Detroit Mich
Williams Mollie Cracker Jacks B R
Williamson Frank Runaway Girls B R
Williamson Herbert Al Fields Minnreels
Wills & Haasan National Sydney Australia
Wilson Lottie 2208 Clifton av Chicago

GRACE WILSON

IN VAUDEVILLE.

Wilson Fred J 14 Forest Montclair N J
Wilson Al & May Dorp Schenectady Indef
Wilson Fred Cracker Jacks B R
Wilson Bros Jeffers Saginaw
Wilson Frank 1616 W 23 Los Angeles
Wilson Marie Queen of Jardin de Paris B R
Wilson Lizzie 175 Franklin Buffalo
Wilson Jas Ginger Girls B R
Wilson & Wilson Orpheum Sioux City
Wilson & Pinkney 207 W 15 Kansas City
Wilson Joe M 9 & Arch Philadelphia
Winfield Frank Hastings Show B R
Winkler Kres Trio O H Watertown N Y
Wise & Milton Brennan Circuit New Zealand
Withrow & Glover Holly Tolly Co
Wolfe & Lee 324 Woodlawn Av Toledo

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"Vaudeville's Cheeriest Trio."

Woodall Billy 420 First Av Nashville
Wood Bros Sheas Buffalo
Wood Ollie 534 W 150 N Y
Work & Ower Orpheum Los Angeles
World & Kingston Temple Detroit
Worrell Chas Century Girls B R
Wright & Dietrich Hathaways Lowell
Wright Lillian 163 W 60 N Y
Wurnelle & Nelson Bljou Jacksonville

X

Xaxlers Four 2144 W 20 Chicago

Y

Yoeman Geo 4596 Gibson Av St Louis
Yost Harry E World of Pleasure B R
Young Carrie Bohemians B R
Young Ollie & April Keiths Utica
Young & Phelps 1013 Baker Evansville Ind
Young De Witt & Sisters Grand Portland

Z

Zanciga The 356 W 145 N Y
Zanfrelas 131 Brixton London
Zazeli & Vernon Seguin Tour So American
Zeda Harry L 1328 Cambria Phila
Zeller & Rodgers Orpheum Eau Claire Wis

Bobbie

Eva

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Next Week (Oct. 30), Unique, Minneapolis.

BURLESQUE ROUTES

"L. O." indicates show is laying off.
Weeks Oct. 31 and 7.

Americans Empire Chicago 7 Avenue Detroit
Beauty Trust Casino Boston 7 Columbia N Y
Behmans Show Gayety Omaha 7 Gayety Minne-
neapolis
Big Banner Show Gayety St Louis 7 Gayety
Kansas City
Big Review Empire Indianapolis 7 Bucking-
ham Louisville
Bohemians Folly Chicago 7 Star Milwaukee
Bon Tons Corinthian Rochester 7-9 Mohawk
Schenectady 10-12 Gayety Albany
Bowers Burlesquers Garden Buffalo 7 Cor-
inthian Rochester
Brigadiers Casino Brooklyn 7 Empire Brooklyn
Broadway Gayety Girls 31-2 Luzerne Wilkes-
Barre 3-5 Gayety Scranton 7 L O 14 Casino
Brooklyn
Cherry Blossoms Dewey Minneapolis 7 Star St
Louis
Columbia Girls Alhambra Chicago 7 Gayety
Detroit
College Girls Gayety Milwaukee 7 Alhambra
Chicago
Cosy Corner Girls Star Milwaukee 7 Dewey
Minneapolis
Cracker Jacks 31-2 Mohawk Schenectady 3-5
Gayety Albany 7 Casino Boston
Dainty Duchess Gayety Detroit 7 Gayety To-
ronto
Dreamlands L O 7 Casino Brooklyn
Ducklings Star Toronto 7 Royal Montreal
Empire Burlesquers Lafayette Buffalo 7 Star
Toronto
Fads and Follies Star Brooklyn 7 Waldmans
Newark
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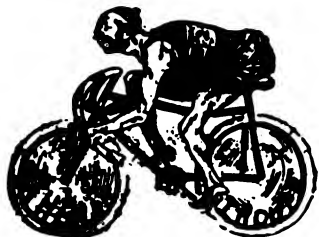
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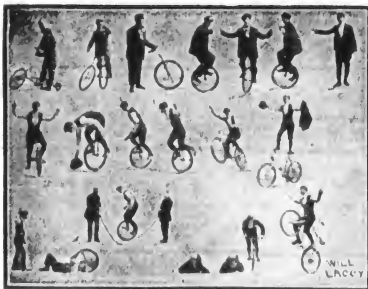
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MITCHELL, WELLS and LEWIS



The Rathskeller Trio
Amy Leslie, in the Chicago News says of
Mitchell, Wells and Lewis: "Recently three of
the most noted singers of this class
made a tremendous hit at the American Music
Hall. They call themselves The Rathskeller
Trio and are immensely entertaining."
At first they do a perfectly serious song, and
then they craftily lure the audience into a
laugh, then a hurrah, and then a tumult of
laughter at rattling good rough comedy and
good music. Their voices are fine, their com-
edy special and their songs of that kind most
regarded witty and salubrious by the fly ones
who know what they mean; though they can
be enjoyed by any sort of innocent with a
white conscience when deftly put over the
lights."
Week Nov. 7, Majestic, La Crosse, Wis.
Permanent Address: White Rats of America.

Marshall P. Wilder

ATLANTIC CITY, N. J.

Bell Phone 196.

BILLIE REEVES



THE ORIGINAL DRUNK
"FOLLIES OF 1910."
THIRD SEASON.
Management MR. F. ZIEGFELD, JR. '08-'09-'10

BARRY and WOLFORD

THE TYPICAL TOPICAL TICKLE
TICKLERS.

Putting Over Another New One.
"AT THE SONG BOOTH."

JAMES E. PLUNKETT, Smart Mgr.

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Now Playing United Time.

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FRED DUPREZ

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THE BROWNIES CO.

Presenting

A ROARING FARCE

"THE WAR IS OVER"



CAMILLE

PERSONI AND

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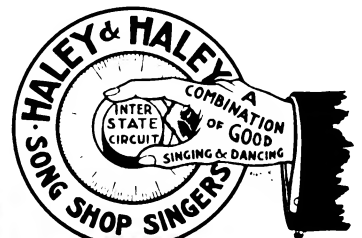
HALLIDAY

In their Japanese Comedietta

"Won by Wireless"

The Geisha Girl and Officer, not forgetting
the Chink.

Note—We are NOT doing "Madame Butterfly."



1126 PIERCE BLD'G, ST. LOUIS.

THE
5th ANNIVERSARY NUMBER
OF

VARIETY

Will Be
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This special issue of *VARIETY* each year is looked forward to, and retained as a souvenir of the theatrical year. An advertisement in it is a wise investment. It will give publicity for the future as well as the present.

VARIETY is the recognized leading theatrical paper. It is conceded to be the most desirable advertising medium, circulating all over the world.

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Applications made immediately will have the advantage of preferred position, which the early receipt of copy guarantees.

FIRST WEEK (Oct. 3) WASHINGTON---HEADLINER

SECOND WEEK (Oct. 17) PHILADELPHIA---SENSATIONAL TRIUMPH AT KEITH'S

VILMOS WESTONY

The Musical Furore of Two Continents

Topped the bill with great enthusiasm over the entire Orpheum Circuit last year and has returned from Europe with added laurels.

Mr. Westony is now playing for the first time in the East as the
GREATEST TRIUMPH OF THE TWENTIETH CENTURY.

THIRD WEEK (Oct. 24), KEITH'S, PROVIDENCE---TOPPING THE BILL

NEXT WEEK (Oct. 31), ORPHEUM, BROOKLYN

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